

1900 [ED 536, Sheet 14A]; U.S. Census of 1910 [ED 88, Sheet 11A]. / 9. CVRI, Santa Barbara County, 1924; *Oxnard Daily Courier*, April 20, 1925, p.2. / 10. CPC, June 24, 1927, p.9; Perry/Polk 1930, pp.431, 531. / 11. CVRI, Monterey County, 1930. / 12. U.S. Census of 1930 [ED 27-21, Sheet 5A]. / 13. CPC: June 24, 1927, p.9; December 14, 1928, p.12; December 27, 1929, p.20. / 14. Appendix 4. / 15. ARG, October 1927, p.7; CPC, August 17, 1928, p.4; BDG, August 23, 1928, p.7; SFC, September 9, 1928, p.D-7; CPC, July 12, 1929, p.6; AAA: 26, 1929, p.59; 27, 1930, p.60. / 16. CPC, October 3, 1930, p.9. / 17. CRM, March 7, 1928, p.7; CPC, March 9, 1928, p.7. / 18. CPC, January 11, 1929, p.3. / 19. CPC, March 15, 1929, p.6. / 20. CRM: May 1, 1930, p.12; June 30, 1930, p.12; CPC, May 2, 1930, p.5; SFC, May 18, 1930, p.D-5. / 21. CRM, July 24, 1930, p.7. / 22. CRM: September 13, 1930, p.2; September 18, 1930, p.2; CPC, Sept. 19, 1930, p.11; Falk, p.1041; Hughes, p.351; Jacobsen, p.994. / 23. CRM: March 12, 1931, p.7; March 19, 1931, p.10; CPC, March 27, 1931, p.7.

**SYBIL DAVIS EMERSON** (1892-1980) was born on April 4<sup>th</sup> in Worcester, Massachusetts. In 1910 she resided in Columbus, Ohio, with her parents, grandmother and younger sister.<sup>1</sup> Her father, William, was the manager of a company that produced envelopes. She studied at Ohio State University and completed two bachelor degrees, one in art and the other in education.<sup>2</sup> Emerson also trained at the Art Students League in New York City where in 1915 she was given a license to teach free-hand drawing in the high schools.<sup>3</sup> From 1918 to 1920 she maintained her primary residence in southern California at Redlands where she worked as a teacher.<sup>4</sup> On the local voter registration index her address was given as 232 Cajon Street.<sup>5</sup> In 1921 she moved to the Monterey Peninsula for advanced studies with both Armin Hansen and Clayton S. Price. That year at the Fifteenth Annual Exhibition of the Carmel Arts and Crafts Club she contributed two works: *An Adobe* and *The Stevenson House*.<sup>6</sup> The latter painting "was among the first sold, having been purchased by H. L. Kahn of Chicago."<sup>7</sup> At the Club's 1921 Fall Exhibition of Small Paintings the critic for the *Carmel Pine Cone* observed that her "studies seem to indicate that she is a pupil of Armin Hansen and that she is sincere and capable."<sup>8</sup> The following year at that venue Emerson displayed two paintings: *The End of the Wharf* and *Mending Nets*. At Carmel's Seventeenth Annual in 1923 she exhibited two pieces, *Goats-1* and *Goats-2*, which were said to be "exceedingly clever and individual."<sup>9</sup>

Between 1922 and 1924 she taught at Lowell High School in San Francisco and continued her art studies at the California School of Fine Arts. At the end of the spring term in 1924 she received the School's honorable mention in the life drawing class.<sup>10</sup> From the mid through the late 1920s she resided with her parents and sister at 2519 Hill Court in Berkeley. In 1923 she contributed a painting to the Christmas show at the Galerie Beaux Arts in San Francisco.<sup>11</sup> Between 1924 and 1947 she periodically contributed to the San Francisco Art Association and won a first prize there in 1924 for drawings that were "exceptional in strength."<sup>12</sup> Emerson also exhibited at San Diego's 1926 California Industries Exposition. Two years later she studied in Paris with André Lhote. In December of 1928 her two drawings and one etching, which were called "wonderfully loose and nicely suggested," appeared at San Francisco's East-West Gallery in the traveling exhibition assembled by Lucien Labaudt; that Gallery staged a joint exhibition of her drawings with the work of another American student from Paris, Frances Brooks, in January of 1930.<sup>13</sup> Aline Kistler of the *San Francisco Chronicle* revealed that the popularity and quick sale of Emerson's sketches in 1928 prompted the invitation for this larger show that was sent directly from Paris.<sup>14</sup> Kistler noted that Emerson had achieved considerable success in textile design and added that her Paris drawings "are sensitive and somewhat elusive" and included "two flower studies" that have "the feeling of lithographs."<sup>15</sup> Her crayon drawings of urban and rural France appeared that spring at the Gump Gallery in San Francisco.<sup>16</sup> Junius Cravens, art critic for *The Argonaut*, summarized the Gump's show: "Miss Emerson's drawings are pleasant reflections of pleasing places – pages from the notebook of a tourist artist, as it were, and as such may be of interest to the tourist, past, present or future."<sup>17</sup> Some of her titles included *Avignon*, *Auvergne* and *Boats-Honfleur* with its "nice pattern of perpendiculars in the masts of a group of boats against the sky."<sup>18</sup> From the U.S. Census of 1930 we learn that she returned to California by the early spring and gave her occupation as "artist with studio;" she was listed as a "boarder" in the Berkeley home of James Cline, a visiting Professor of Art at the University of California.<sup>19</sup>

Emerson went back to Paris in 1931 to work at the Académie Falguière and paint murals in the children's rooms at the recently opened American Church House.<sup>20</sup> In the fall of 1931, when she displayed her watercolors and drawings of Paris at Boston's Doll and Richards Gallery, the respected artist Karoly Fulop wrote in the *Christian Science Monitor* that "Miss Emerson has caught each scene with a touch of delicacy and poignancy."<sup>21</sup> She returned to San Francisco in September of 1934 to exhibit four *Compositions* in the second monthly show of Contemporary California Artists at the Palace of the Legion of Honor. Junius Cravens, now the art critic for *The San Francisco News*, said that:<sup>22</sup>

Two of Sybil Emerson's four works are experiments with an unusual medium. They are quaint decorative illustrative paintings in either gouache or tempera on backgrounds of either silver leaf or tinfoil. The method is effective of its kind and should have a certain commercial value. Her other two watercolors are in a vein which is also somewhat of a digression from her usual style. She has exhibited paintings in the past that I have liked better.

H. L. Dungan of *The Oakland Tribune* characterized the first of the four *Compositions* as "a nearly clever sketch in oil of children and others in a park" while the third and fourth he dismissed as being "attempts at a revival

**HOMER FARNHAM EMENS** (1862-1930) was born on May 9<sup>th</sup> in Volney, New York. He first studied art as a student of Philip W. Goatcher. According to the U.S. Census of 1880, he lived in Syracuse with his parents, who were both practicing physicians, a younger sister and one servant.<sup>1</sup> At this time he listed his occupation as simply "artist." Within two years he married, moved to New York City and quickly established a brilliant career as a scene painter for the theatre. His mentor and first partner was John Mazzanovich.<sup>2</sup> Emens was also associated with Graham Schaeffer and was the scenic artist for the Frohman-Dillingham theatres. At the height of his fame he managed eight scenery studios. For the Metropolitan Opera, where he held the post of scenic director for over decade, his painted Walhalla in Wagner's *Das Rheingold* was deemed to be extraordinary.<sup>3</sup> According to the *New York Times* "many of his ideas were copied extensively in European opera houses."<sup>4</sup> He traveled to Europe in 1894 to study and in 1904 to advise on scenery design.<sup>5</sup> His innovative sets in New York City, Boston and Washington, D. C. became "theatre spectacles" for dramas, comedies and especially operas.<sup>6</sup> Among his many credits is the scenery for: *In the Balcony*, *Monte Cristo*, *Lakmé*, *Kismet*, *The Children of Bethlehem* and *Canterbury Pilgrims*.<sup>7</sup> He designed the sets for eight of Denman Thompson's plays, including *The Old Homestead*. In addition, he also exhibited paintings with the National Academy of Design, Society of American Artists and in 1898 with the Art Institute of Chicago. By 1910 he and his wife Ella had moved their residence from 152 West Forty-sixth Street in Manhattan to a more stately home in New Rochelle.<sup>8</sup> During World War I he was hired by the Department of the Navy to create a new system of camouflage. In 1924 Emens and his wife resided in Santa Barbara at 1612 Chapala Street, the address he used for his voter registration; a year later he exhibited his landscapes with a group of southern California artists at the Oxnard Community Center.<sup>9</sup>

Immediately after the Santa Barbara earthquake of 1925 Homer and Ella moved to Carmel and constructed a studio-home in the Eighty Acres tract on Torres Street at the corner of Eighth Avenue; their residence was valued at six thousand five hundred dollars.<sup>10</sup> In Carmel he was registered on the voter index as a "Republican."<sup>11</sup> Homer officially listed his occupation as "landscape painter" in the U.S. Census of 1930.<sup>12</sup> He designed and painted scenery for the 1927 Forest Theatre production of *If I Were King*; he did similar work for the Carmel Playhouse at the Theatre of the Golden Bough.<sup>13</sup> On August 8, 1927 he was one of the few male artists who attended the first meeting of the Carmel Art Association (CAA); he contributed to the CAA's Inaugural Exhibition and to seven subsequent shows.<sup>14</sup> He was elected to the CAA's board of directors in 1927 and to the posts of recording secretary and financial secretary from 1928 to 1930.<sup>15</sup> He persuaded "many noted artists to join the organization" and even helped to plan and hang its displays.<sup>16</sup> To the Fourth Exhibition of the CAA in March of 1928 he contributed *A Point Lobos Favorite* and sold two other paintings, *Sand Dunes* and *In the Foothills*.<sup>17</sup> In January of 1929 at the Ninth CAA Exhibition he hung two pictures, *In the Foothills* and *Edge of Dunes*; the latter was "worked in the more modern manner."<sup>18</sup> For the Tenth CAA show that March he displayed *A Lagoon in December*, a scene at the mouth of the Carmel river.<sup>19</sup> In May of 1930 he contributed two works to the reopening of the private Carmel Art Gallery; one of the paintings was entitled *Edge of the Dunes*.<sup>20</sup> This canvas reappeared that July as his entry in the Thirteenth Exhibition of the CAA.<sup>21</sup> Homer Emens, a nationally recognized painter in oils and watercolors, died of pneumonia on September 15, 1930 at the Monterey Hospital and was buried at Cypress Hills Cemetery in Queens, New York.<sup>22</sup> In the spring of 1931 a memorial "retrospective" exhibition of his paintings, which covered the periods from 1884 to 1930, was held in the Gallery of Carmel's Seven Arts Court Building.<sup>23</sup> Two of his exhibited pieces were entitled: *A Lagoon in December* and *Edge of the Dunes*.

**ENDNOTES FOR EMENS:** 1. U.S. Census of 1880 [ED 216, Sheet 17]. / 2. NYI: June 10, 1886, p.8; June 12, 1886, p.3. / 3. NYI, March 29, 1897, p.7. / 4. NYI, September 29, 1930, p.18. / 5. U.S. Passport Application No.7681, approved February 28, 1894; U.S. Passport Application No.83432, approved March 10, 1904. / 6. *Boston Daily Globe*: July 24, 1892, p.10; September 17, 1894, p.4; NYI: January 5, 1890, p.13; November 8, 1890, p.13; August 26, 1898, p.7; November 27, 1900, p.6; *Portsmouth Herald* (New Hampshire), October 8, 1902, p.4; TOT: September 13, 1902, p.11; February 27, 1904, p.2; WHP, October 10, 1921, p.13. / 7. NYI: March 2, 1886, p.5; October 27, 1900, p.6; November 22, 1900, p.6; December 18, 1910, p.13; November 11, 1911, p.13; February 27, 1917, p.8; CPC, June 24, 1927, p.9. / 8. U.S. Census of

of the primitive . . . but not successful”<sup>23</sup> In early December of that year a “one-man show” of her work was sent directly from its New York City gallery to the Berkeley Women’s City Club where it opened with a reception for the artist. The positive notice on this show in the *Berkeley Daily Gazette* was accompanied with the following: “Miss Emerson has also exhibited in the Salon d’Automne, the Salon des Artistes Décorateurs, and the Beaux Arts in Paris . . . she is also noted for her murals in the homes of Mrs. William S. Davenport, art collector in Malmaison, France, . . . and John Wanamaker, Philadelphia.”<sup>24</sup> In February of 1936 she contributed to the exhibition of Contemporary American Water Colors, Prints and Drawings at the Palace of the Legion of Honor.<sup>25</sup>

Emerson, who was recognized as a painter, designer, sculptor, muralist and writer, maintained her home and professional address in New York City through much of the 1930s.<sup>26</sup> In that city her habitual venue for exhibitions was the Midtown Galleries,<sup>27</sup> but her work also appeared between 1933 and 1940 at the: Morton Gallery,<sup>28</sup> Salons of America,<sup>29</sup> Decorators Club,<sup>30</sup> Jumble Shop,<sup>31</sup> Municipal Art Galleries,<sup>32</sup> Federal Art Gallery,<sup>33</sup> Sack’s Gallery,<sup>34</sup> A.W.A. Clubhouse<sup>35</sup> and Pen and Brush Club.<sup>36</sup> Emerson also exhibited at the:<sup>37</sup> Pennsylvania Academy of Fine Arts from 1932 to 1940, Art Institute of Chicago between 1931 and 1935, Butler Art Institute from 1939 to 1946, Albany Institute of History and Art between 1943 and 1949, San Francisco Museum of Art in 1944, Los Angeles County Museum of Art in 1945, Albany Press Club in 1949, Philadelphia Press Club in 1951 and California College of Arts and Crafts in Oakland in 1955. She was the writer and illustrator of two children’s books on French themes, *Jacques at the Window* (1936) and *Pigeon House Inn* (1939), and the author of the textbook: *Design-A Creative Approach* (1953).<sup>38</sup> The latter included theories of design in ceramics, architecture, advertising, painting etc. She was the Professor of Art Education and Home Economics at Pennsylvania State College from 1942 through the 1960s and was a visiting instructor at the University of Southern California in 1952; she frequently lectured to the public on art, design and writing.<sup>39</sup> Emerson also taught as a visiting instructor in the summer of 1955 at the California College of Arts and Crafts in Oakland; in 1967 she was an instructor for the summer creative arts workshop at Rutgers University.<sup>40</sup> In the fall of 1956 she designed and completed with the help of expert seamstresses an abstract dress that measured twenty-eight by twelve feet for the All-Faith Chapel at Pennsylvania State University.<sup>41</sup> The following spring she exhibited the monotype entitled *Woman Imploring-No.5* at the faculty exhibit in Altoona University.<sup>42</sup> Miss Emerson died on September 15, 1980 in McMinnville, Oregon.<sup>43</sup>

**ENDNOTES FOR EMERSON:** 1. U.S. Census of 1910 [ED183, Sheet 1B]. / 2. *BDG*, June 23, 1955, p.13. / 3. *NYT*, May 19, 1915, p.14. / 4. U.S. Census of 1920 [ED 178, Sheet 7A]. / 5. CVRI, San Bernardino County, 1920. / 6. Appendix 2. / 7. *CPC*, August 25, 1921, p.6. / 8. *CPC*, October 20, 1921, p.9. / 9. *CPC*, July 28, 1923, p.4. / 10. *SFC*, May 25, 1924, p.6-D. / 11. *BDG*, December 8, 1925, p.5. / 12. *BDG*, April 26, 1924, p.5. / 13. *TOI*, December 2, 1928, p.S-5; *TAI*, January 18, 1930, p.11. / 14. *SFC*, January 5, 1930, p.D-5. / 15. *SFC*, January 12, 1930, p.D-5. / 16. *SFC*, May 11, 1930, p.D-5; *TOI*, May 25, 1930, p.S-7. / 17. *TAI*, May 24, 1930, p.13. / 18. *SFC*, May 18, 1930, p.D-5. / 19. U.S. Census of 1930 [ED1-320, Sheet 7A]. / 20. *SFC*, October 4, 1931, p.D-3; *TWP*, October 24, 1931, p.12. / 21. *CSM*, October 20, 1931, p.6. / 22. *SFW*, September 22, 1934, p.9. / 23. *TOI*, September 23, 1934, p.8-S; cf. *TAI*, October 5, 1934, p.16. / 24. *BDG*, November 29, 1934, p.6; cf. *TOI*: December 1, 1934, p.M-3; December 9, 1934, p.S-7. / 25. *BDG*, February 28, 1936, p.9. / 26. *McGlauffin*, p.135. / 27. *NYT*: March 17, 1934, p.13; March 18, 1934, p.9-9; March 25, 1934, p.10-9; June 16, 1935, p.10-8; March 6, 1937, p.15. / 28. *NYT*: October 15, 1933, p.9-5; May 6, 1934, p.9-7. / 29. *NYT*, April 29, 1934, p.9-7. / 30. *NYT*, February 10, 1935, p.8-8. / 31. *NYT*, June 10, 1934, p.9-9. / 32. *NYT*: November 11, 1936, p.32; December 29, 1938, p.17; January 1, 1939, p.9-10. / 33. *NYT*, February 15, 1939, p.14. / 34. *NYT*, November 10, 1940, p.15. / 35. *NYT*, November 26, 1940, p.21. / 36. *NYT*, November 27, 1940, p.26. / 37. *Ball*, p.202; *Falk*, p.1042. / 38. *Middlesboro Daily News* (Kentucky), November 14, 1936, p.5; *Winnipeg Free Press*, December 2, 1939, p.22; *The Sheboygan Press* (Wisconsin), November 14, 1953, p.2. / 39. *The Morning Herald* (Pennsylvania), June 17, 1946, p.5; *LAT*, May 11, 1952, p.4-6; *The Altoona Mirror* (Pennsylvania), June 11, 1957, p.20. / 40. *TOI*: June 19, 1955, p.2-B; July 3, 1955, p.A-51; *BDG*, June 23, 1955, p.13 (the *Berkeley Daily Gazette* published Emerson’s photograph); *The Daily Times* (Maryland), February 4, 1968, p.B-2. / 41. *The Altoona Mirror*, September 10, 1956, p.15; the newspaper published a photo of Emerson at work. / 42. *Ibid.*, March 18, 1957, p.18. / 43. Oregon Death Index; Social Security Death Index; cf., *Falk*, p.1042; *Jacobsen*, p.995; *Hughes*, p.351; *Spangenberg*, p.59; *Wall Moure*, p.178.

**JESSIE PIER FEATHERSTONE** (1865-1934) was born on October 5<sup>th</sup> in Cleveland, Ohio. According to the U.S. Census of 1880, Jessie resided with her English-born father, Stephen, her school teacher-mother, Sarah, three sisters and three brothers in Toledo, Ohio.<sup>1</sup> By 1900 the family resided at 1905 Divisadero Street in San Francisco and Jessie was employed as a “school teacher.”<sup>2</sup> In 1910 she lived with two of her sisters, Mary and Sarah, in Los Angeles where all three taught in private schools.<sup>3</sup> Jessie was specifically designated as an “art teacher.” Several years later she relocated to Honolulu and taught art in a “boarding school.”<sup>4</sup> In 1921 she was a long-term guest at the Del Monte Hotel and contributed *A Kilauea Triptych* to the Fifteenth Annual Exhibition of the Carmel Arts and Crafts Club.<sup>5</sup> In March of 1922 a small solo exhibition of her “pastel paintings” was staged at the First Theatre Gift Shop in Monterey.<sup>6</sup> Shortly thereafter she and her sister Sarah became Berkeley residents with an address at 2924 Deakin Street.<sup>7</sup> She exhibited at the Berkeley League of Fine Arts in 1927 and the Oakland Art Gallery in 1928. Miss Featherstone died in Alameda County on February 17, 1934.<sup>8</sup>

**ENDNOTES FOR FEATHERSTONE:** 1. U.S. Census of 1880 [ED 79, Sheet 3]. / 2. U.S. Census of 1900 [ED 214, Sheet 6A]. / 3. U.S. Census of 1910 [ED219, sheet 10B]. / 4. U.S. Census of 1920 [ED 20, Sheet 29A. / 5. Appendix 2. / 6. *CPC*, March

30, 1922, p.10. / 7. U.S. Census of 1930 [ED 1-288, Sheet7B]; *Polk* 1930, p.544. / 8. *Cf.*, *Falk*, p.1096; *Petteys*, p.242; *Hughes*, p.368; *Jacobsen*, p.1046.

**ELIZABETH (Lizzie) M. FERREA (Ehat)** (1880-1925) was born on September 30<sup>th</sup> in San Francisco, California. According to the U.S. Census of 1900, she lived at 1638 San Jose Avenue with her widowed mother, Virginia, who was a Sicilian immigrant, two brothers and one sister.<sup>1</sup> From 1900 to 1904 she attended the Mark Hopkins Institute of Art where she received in 1902 a “free term scholarship.”<sup>2</sup> She studied under Arthur Mathews, Alice Chittenden, Douglas Tilden, Charles C. Judson, Frederick H. Meyer and John Stanton. At the 1903 annual student exhibition in the California School of Design she was awarded an honorable mention in sculpture and her study of a male nude was reproduced in the *Mark Hopkins Institute Review of Art*.<sup>3</sup> That December she helped to organize the students’ “high jinks.”<sup>4</sup> The following year she shared the first prize with Nellie Beale for the design of the Class Yearbook at the University of California and again received an honorable mention in the annual exhibition for the modeling and life classes.<sup>5</sup> During the Summer of 1905 Ferrea became the assistant instructor of art at San Francisco’s Mission High School.<sup>6</sup>

In 1907 Ferrea was hired by Frederick Meyer, the founder of the California School of Arts and Crafts (CSAC) in Berkeley, as his third faculty member (after Perham Nahl and himself) to teach in the inaugural term that summer.<sup>7</sup> Her duties were to instruct in clay and wax “modeling from simple casts . . . from nature . . . conventional ornaments . . . busts and entire figures.”<sup>8</sup> She taught without interruption until August 1908 at which time she took a leave of absence to become an instructor in modeling at San Francisco’s Polytechnic High School. Within a year she had returned to the faculty of the CSAC and stayed until the summer of 1914. Her expanded teaching duties included courses for the drawing of antique models in charcoal and crayon as well as a semester in casting and finalizing casts, especially portrait work. In the CSAC Alumni magazine she philosophized on clay modeling:<sup>9</sup> “There is perhaps no more fascinating or expressive medium to work in than this gift from mother earth; it is of such a plastic nature and can be manipulated with even the slightest touch of the fingers.” In early 1909 she joined the faculty of another private art school in Berkeley, The Associated Studios, where she also taught modeling.<sup>10</sup> Throughout Ferrea’s Berkeley period between 1907 and 1914 she resided continuously in the family’s San Francisco home at 1638 San Jose Avenue.<sup>11</sup>

During her tenure at the CSAC her work was conspicuous at public exhibitions. She contributed “plaster plaques of children” to the 1907 spring exhibition at the California Guild of Arts and Crafts in San Francisco.<sup>12</sup> Anna Pratt Simpson, the art critic for *The Argonaut*, noted she had also “contrived some relief panels, the subjects bearing on Eastertide . . . [she] deftly modeled callas and then daintily colored them. On one panel she has done the head of a dog. Miss Ferrea’s handling of her medium has a charm of originality.”<sup>13</sup> At that time she acted as co-curator with Frederick Meyer and Isabelle Percy for the display of students’ work at the CSAC.<sup>14</sup> Her work also appeared that year at the California Guild’s Christmas exhibition.<sup>15</sup> Ferrea exhibited her portrait studies in sculpture at the: San Francisco Art Association (SFAA) between 1903 and 1916,<sup>16</sup> Second and Third Annuals of the Berkeley Art Association (BAA) in 1908 and 1909,<sup>17</sup> and Alaska-Yukon-Pacific Exposition of Seattle in 1909.<sup>18</sup> For the second BAA exhibition she displayed a colored plaque with an intricate “allegorical composition.”<sup>19</sup> At the 1908 and 1909 California Guild of Arts and Crafts show her whimsical bas reliefs of musicians garnered favorable reviews: “the emotions expressed in the different poses, the long sweeping lines of the reclining figures are finely handled . . . [they] are exquisite in their delicate blending and in their perfect harmony of color . . . this panel may be exhibited at Vickers’s.”<sup>20</sup> She received international recognition for her “charming” bas relief of *The Potato Child* which depicted “little Elsie” holding her doll made from a potato; a reproduction of the relief became the frontispiece for the book of the same title by Mrs. Charles J. (Lucy) Woodbury.<sup>21</sup> Her painted reliefs were also used as the illustrations in Winifred Rich’s *Tony’s White Room*.<sup>22</sup> In December of 1912 at the Rabjohn & Morcom Gallery of San Francisco Porter Garnett, the art critic for the *San Francisco Call*, characterized her painted reliefs as “distinguished by an interesting individuality. Miss Ferrea’s plaques are charming in design and pleasantly removed from the commonplace among Christmas novelties.”<sup>23</sup> In 1913 at the SFAA she displayed her statue, *Columbus at La Rabida* which she created for the Knights of Columbus in Stockton.<sup>24</sup> She gifted to the CSAC several of her “bas reliefs of children from life.”<sup>25</sup>

She ended her regular commute to Berkeley in 1914 when she married Frederick Ehat. Thereafter they established a studio-residence at 827 Fillmore Street in San Francisco.<sup>26</sup> From the U.S. Census of 1920 we learn that the Ehats had moved into the Ferrea family home on San Jose Avenue.<sup>27</sup> The couple had two sons, Raphael and Frederick Jr., and two daughters, Noelle and Jeanne. In 1917 Elizabeth contributed a sculpture to the Red Cross Benefit “Auction Comique” in Oakland.<sup>28</sup> At the 1918 exhibition of monotypes by “local artists” at the Paul Elder Gallery in San Francisco the art critic for the *Chronicle*, Anna Cora Winchell, said that she “works in soft browns and grays, almost wholly eschewing the high key of the modern painter. But the landscapes and flowers which she portrays with a real note of affection are entirely charming in realism and tenderness.”<sup>29</sup> In the mid 1920s she taught clay modeling at the spring and summer sessions of the CSAC.<sup>30</sup> In November of 1924 she exhibited with the faculty of the CSAC at the Hotel Oakland.<sup>31</sup> In April of 1925 she

became a charter member of the San Francisco Society of Women Artists.<sup>32</sup> Mrs. Ehat died of diphtheria on November 13, 1925 and was survived by three of her children, her mother and sister.<sup>33</sup>

**ENDNOTES FOR FERREA:** 1. U.S. Census of 1900 [ED 141, Sheet 12B]. / 2. Halteman, pp.146, 65. / 3. MHR, Summer, 1903, pp.23f. / 4. SFL, December 19, 1903, p.7; BDG, December 19, 1903, p.2. / 5. BDG, January 27, 1904, p.2; SFL, May 14, 1904, p.14; MHR, Summer, 1904, pp.24, 29f. / 6. SFL, September 1, 1905, p.7. / 7. Edwards, p.10; TOT, June 25, 1907, p.4. / 8. CSAC, 1907-14. / 9. ATC 1, 1913, p.6. / 10. BDG, October 20, 1909, p.5. / 11. Polk: 1908, p.286; 1911, p.1052; Crocker: 1909, p.589; 1911, p.605; 1914, p.684; U.S. Census of 1910 [ED 71, Sheet 11A; SFL, June 7, 1910, p.17. / 12. SFL, March 18, 1907, p.6. / 13. IAT, March 30, 1907, p.558. / 14. SFL, March 18, 1907, p.6. / 15. SFL, October 28, 1907, p.7; October 31, 1907, p.6. / 16. Halteman, p.154; SFC: March 25, 1904, p.7; March 31, 1905, p.9; April 6, 1913, p.27; BDG, April 1, 1905, p.8; SFL: April 8, 1910, p.4; April 10, 1910, p.34. / 17. Appendix 1, Nos.3, 5. / 18. SFL: June 20, 1909, p.5-M; August 8, 1909, p.30. / 19. BAA2, p.18. / 20. SFL: March 29, 1908, p.21; January 3, 1909, p.31. / 21. Lucy P. H. Woodbury, *The Potato Child and Others*, San Francisco, 1910; *Colorado Springs Gazette*, December 11, 1910, p.17. / 22. Winifred Rich, *Tony's White Room*, San Francisco, 1911. / 23. SFL, December 8, 1912, p.31. / 24. Halteman, p.154. / 25. ATC 5, 1917, p.21. / 26. ATC 3, 1915, p.23. / 27. U.S. Census of 1920 [ED 323, Sheet 3B]. / 28. TOT, October 7, 1917, p.20. / 29. SFC, April 14, 1918, p.E-3. / 30. TCR, May 31, 1924, p.7; SFC, June 22, 1924, p.6-D. / 31. TOT: November 23, 1924, p.1-B; November 30, 1924, p.6-S. / 32. BDG, April 16, 1925, p.6. / 33. SFC, November 14, 1925, p.4; cf., Hughes, p.346; Jacobsen, p.1060.

**GODFREY BOCKIUS FLETCHER** (1888-1923) was born on December 16<sup>th</sup> in Watsonville, Santa Cruz County, California. The Census records for his entire life indicate that he maintained his official residence in his parents' Watsonville home at 322 Union Street.<sup>1</sup> In addition to his father and mother, he lived with three sisters, one brother and a servant. His father's occupation was designated as "bank president." On the local voter index Godfrey registered as a "Republican" between 1910 and 1912, but between 1914 and 1918, when he listed his occupation as "landscape painter," his party affiliation was "Democrat."<sup>2</sup> On his 1917 draft registration card this "self-employed" artist was described as tall and slender with brown eyes and hair.<sup>3</sup> In the 1920 Census Fletcher listed his profession as "artist, studio." He studied art at New York's Art Students League and at the Académie de la Grande Chaumière in Paris.

By 1915 he was a seasonal visitor to the Monterey Peninsula and maintained a studio in Carmel. He frequently painted in the environs of Point Lobos and resided at La Playa.<sup>4</sup> Occasionally, he stayed at Peters Villa, the former atelier of Charles Rollo Peters, and studied under Armin Hansen.<sup>5</sup> At the 1918 Exhibition of American Painters in San Francisco Fletcher was awarded the first prize for watercolor.<sup>6</sup> He was also a regular exhibitor at the San Francisco Art Association (SFAA) between 1916 and 1920.<sup>7</sup> At that venue in 1918 he was awarded a silver medal for *Moss Landing*, "a luminous aquarelle of delicious color and feeling."<sup>8</sup> Louise E. Taber, art critic for *The Wasp*, said of Fletcher at this event:<sup>9</sup>

His technique is easy and his style is simple and original, his work shows earnestness and strength. His portrait of the *Woman with the Orange Parasol* and the *Washerwoman* are prophets of future success.

In January of 1919 his work at the Loan Exhibition in the Palace of Fine Arts was reviewed by the demanding critic for the *San Francisco Bulletin*, Willard Huntington Wright:<sup>10</sup>

... a word of praise must be uttered for the water colors of Godfrey Fletcher, which have the qualities of Winslow Homer's work. How far these simple yet complete splashes of color surpass the usual meticulous, "ticked-up" pictures of the same medium.

His submissions that spring to the Annual of the SFAA were the watercolors *Carmel Valley* and *Hills and Sea* as well as the charcoal drawings with watercolors: *Live Oaks* and *Fishermen's Houses*. The latter was reproduced in the exhibition catalogue and praised by John Norton in the *International Studio*; W. H. Wright observed:<sup>11</sup>

Godfrey Fletcher's "Fishermen's Houses" is . . . very lovely in its design which stems from the best Japanese tradition. The tonal values of the picture are also good, and its simple and straightforward manner of execution lifts it out of the academic rut and gives it a living quality.

Also in 1919 Fletcher contributed to the Thirteenth Annual Exhibition of Carmel's Arts and Crafts Club.<sup>12</sup> In the fall he participated in the "watercolor and oil sketch show" at the Oakland Art Gallery.<sup>13</sup> Of this exhibit Laura Bride Powers observed in *The Oakland Tribune* that:<sup>14</sup>

Young Fletcher is offering several water colors that are bold, clean concepts, directly handled. They dominate the little show. Particularly interesting in color and composition is the little sketch of blues and greens on the wall near the door — a delicious bit of out-of-doors that has something to say and says it.

In January of 1920 twelve of his watercolors were placed on display in the Del Monte Art Gallery.<sup>15</sup> That spring he contributed to the show of California Artists at San Francisco's Palace of Fine Arts and he was awarded a gold medal in watercolor at the SFAA for his painting *Rock and Sea*.<sup>16</sup> His work returned to the Del Monte Art Gallery in the summer of 1921.<sup>17</sup> He held in 1923 "a one-man show in San Diego" where one of his charcoal drawings was purchased by a local high school.<sup>18</sup> His work was shown at the California League of Fine Arts in Berkeley.

Godfrey Fletcher died on December 13, 1923.<sup>19</sup> The front-page tribute on the *Carmel Pine Cone* noted:<sup>20</sup>

Godfrey Fletcher, an artist well known here, who once lived in Carmel for quite a time, passed away in Monrovia, California, last week. He had been ill for three years. The first signs of sickness

came while he was in Paris. The doctors diagnosed his malady as tuberculosis. . . .

During the years spent in Carmel and the four years in Monterey, Godfrey Fletcher was developing into an artist who, it was recognized, would one day rank with the very highest of California artists.

The obituary echoed the sentiments of the community-at-large which mourned the premature loss of so talented an artist.

**ENDNOTES FOR FLETCHER:** 1. U.S. Census of 1900 [ED 85, Sheet 16B]; U.S. Census of 1910 [ED 136, Sheet 1B]; U.S. Census of 1920 [ED 252, Sheet 2A]. / 2. CVRI, Santa Cruz County: 1910-1918. / 3. WWDR, No.524-49, May 26, 1917. / 4. CPC: June 23, 1915, p.3; December 6, 1916, p.2; December 20, 1916, p.4; March 6, 1919, p.1. / 5. CPC: March 31, 1915, p.4; April 28, 1915, p.4; June 23, 1915, p.4; September 1, 1915, p.4; TOT: December 22, 1918, p.6; June 22, 1919, p.11; March 6, 1921, p.S-7; SFC, January 11, 1920, p.E-3. / 6. SFC, January 11, 1920, p.E-3. / 7. TOT: March 30, 1919, p.10; April 18, 1920, p.6-S. / 8. TOT, May 5, 1918, p.24; cf., TOT, April 25, 1918, p.7; NYT, May 12, 1918, p.7-15; TWP, May 18, 1918, p.16. / 9. TWP, April 27, 1918, p.16. / 10. SFB, January 25, 1919, p.6. / 11. TOT, March 23, 1919, p.10; SFB, March 24, 1919, p.15; SFAI; INS as cited in TOT, July 6, 1919, p.11. / 12. Appendix 2. / 13. TOT, October 12, 1919, p.6-S. / 14. TOT, November 2, 1919, p.S-7. / 15. SFC, January 11, 1920, p.E-3. / 16. SFC: April 18, 1920, p.4-N; May 9, 1920, p.6-N; MDC, May 10, 1920, p.3. / 17. BDG, June 25, 1921, p.6; MDC: June 30, 1921, p.2; July 7, 1921, p.4; TOT, July 3, 1921, p.S-3. / 18. CPC, December 22, 1923, p.1; SFC, January 27, 1924, p.6-D. / 19. SFC, January 27, 1924, p.6-D; AAA: 20, 1923, p.518; 21, 1924, p.284; cf., Hughes, p.382; Jacobsen, p.1093. / 20. CPC, December 22, 1923, p.1.

**ROBERT FOSTER FLINT** (1876-1941) was born on July 5<sup>th</sup> in Salem, Massachusetts. According to the U.S. Census of 1880, he was an only child who resided with his parents and one servant in Salem; his father was an attorney.<sup>1</sup> After completing his undergraduate degree in Cambridge, he briefly studied to be an architect. By 1900 he had moved to Sioux Falls, South Dakota, where he began sketching American Indians and found employment as a "waiter."<sup>2</sup> In 1910 he was listed as a "sign painter" in West Albany, Oregon.<sup>3</sup> About this time he married Jennie, a Tennessee-born seamstress, who was ten years older. On his 1918 draft registration card he gave his address as 2073 Webster Street in Oakland, California, and his occupation as "painter" for the Pacific Coast Ship Company at Bay Point in Richmond.<sup>4</sup> Two years later he and his wife resided at 3020 Georgia Street in Oakland; he listed his profession as "sign writer" in a paint store.<sup>5</sup> Flint registered on the local voter index as a "Republican" at the above address, but changed his designated profession from "sign painter" to "artist" in 1926.<sup>6</sup> In the early-to-mid 1920s the Flints habitually spent the winters in a little "unpretentious" adobe house near Tucson, Arizona.<sup>7</sup> The couple became Carmel residents about 1927. According to the local Directory, they resided on Monte Verde Street between Tenth and Eleventh Avenues.<sup>8</sup> He was enrolled on the Carmel voter index as a "Republican."<sup>9</sup> They owned their own home which was valued at five thousand five hundred dollars in the U.S. Census of 1930.<sup>10</sup> At this time R. Foster Flint listed his occupation as "artist, art industry."

Information on his exhibition history prior to 1926 is presently lacking. In November of 1926 he exhibited at the Berkeley League of Fine Arts an oil entitled *Palm Canyon*: "satisfactory enough and put on with a strong hand."<sup>11</sup> This painting was purchased by the Berkeley League and the following January was selected for the Exhibition of California Artists at the Twentieth Century Club.<sup>12</sup> In October of 1927 he contributed to the Inaugural Exhibition of the Carmel Art Association (CAA) and to several of its subsequent shows.<sup>13</sup> At the CAA's Fourth Exhibition in March of 1928 he served on the hanging committee and his *Canyon of the Palms* was said to show a "charming" feeling for color.<sup>14</sup> In January of 1929 he exhibited twenty-five Southwest landscapes at the Stanford University Art Gallery.<sup>15</sup> The same reviewer for the *Daily Palo Alto Times* and *Carmel Pine Cone* said of this exhibit that: "unique color consonances . . . are displayed . . . in the mountain scenes near Caliente and Tehachapi as well as in the brilliant villages of adobe huts with deep shadows or cutting blues of noonday."<sup>16</sup> In her evaluation of the Stanford show for *The Oakland Tribune* the Carmel artist Roberta Balfour waxed ecstatically:<sup>17</sup>

Tempered with the vision of a mystic to whom the desert reveals its many souls, and the sea means little. It is for us to find what he sees, and to see what he has found. . . . [His work] gives off a spiritual quality of crystal purity of peculiar efflorescence — felt as well as seen.

. . . . Everybody was enthusiastic, and loved even his most "modern" broad desert stuff . . . .

Another fellow Modernist from Carmel, Alberta Spratt, observed in her capacity as critic for *The Carmelite*:<sup>18</sup>

Fresh in conception, use of color, composition, and above all rhythm. Showing the essence of Nature. The essential thing. Emotion provoking, rather than a faithful copy of much of nature's mediocrity. Flint loves the desert, and in painting shows that love. The other subjects are handled in a pleasing manner, but to me the desert subjects are the best . . . the most sincere.

Grace Hubbard, art critic for *The Wasp* of San Francisco, succinctly exclaimed of the Stanford University show: "Bold mountains against shaggily hung skies and intensified by vistas across the endless hot sands."<sup>19</sup> Stanford's Professor of Drawing and Art, Arthur B. Clark, offered these insightful comments:<sup>20</sup>

. . . . Flint has seen and recorded truly the atmosphere and saturated colors of the desert in the richest hues which pigment affords.

Some of the 25 pictures on exhibition are of sand, rock and sky in isolated immensity; others show human-built structures, either as minor or major incidents. Most of the subjects have been selected and painted without composition, as samples or fragments of the whole desert. In a very few the artist has taken a designer's attitude in swirling a line fortuitously within the frame.

While the forms are sufficiently accurate and truthful one feels that the notable success of the artist is in the hue quality of color, both in its attainment of rich register and its great variety of perpetual change. There are no wide monotonous areas depicting what the unskilled observer would think of as never-changing dull spaces, but in these pictures the hues change constantly, within the range permissible on a plain, or a mountain, or a sky.

As one looks for 15 minutes at a picture like "Indian Village" with its red-orange and yellow-green foreground and blue mountains and yellow to purple sky, one discovers that hue could hardly have greater truth. The "Desert Pass" pulsates through orange and crimson to purple, never monotonous, with the cerulean leaden sky which the desert dweller feels when his throbbing eyes lift from the vibrating hues of the earth. "Tehachapi Mountains" is dynamic in hue quality, sky, valley and cliff; each have their distinctive colors but each color is made of several components, the purple shadow for example is made of red-orange, violet and blue, every spot of which sings in tune. The "Desert Canyon" has spectacular grandeur, "The Cliff Dwellings" have the fascination of primitive human life. But most of the pictures are unpretentious in selection of subject matter and non-inventive as picture making goes, but they are marvelously true and rich in hue enjoyment.

Two months later at the CAA's Tenth Exhibition one of his three displayed desert scenes was described in the *Carmel Pine Cone*: "In smooth strokes of rainbow colors . . . the decorative sketch, *Tonti Cliff Dwellings*, seems by far the most interesting . . . looking out from the purple coolness of a desert cave one beholds the sun-baked sands and interesting life of the nomads."<sup>21</sup>

In May of 1929 most of his desert canvases from the Stanford show, with the addition of five seascapes, were shown for a fortnight at the CAA Gallery.<sup>22</sup> Regarding this one-man exhibition, *The Carmelite* posted the following note to the editor: "Flint is certainly in a sense a Romanticist, this however does not mean a sentimentalist. His strength is intense and with the rhythmic feeling that somehow, all his pictures have, the combination is very nearly perfect."<sup>23</sup> The *Pine Cone* offered this far more probing assessment:<sup>24</sup>

A number of Flint's subjects are handled in the objective manner, pleasing in color, subject and feeling to be sure, but plainly not his best work from the viewpoint of the progressive and indeed not from the viewpoint of the artist himself. The greater part of his exhibit shows his natural trend toward the subjective, the modern, the feeling of pure mysticism.

To the casual beholder many of Flint's pictures are perhaps but a design of emotional color. To the careful minded observer, to one, who, in beholding these subjective expressions, becomes in turn, receptive, there is a wealth of meaning. Repaid he is who knows how to perceive it.

Foster Flint's recent work, that is, over the past two years, shows a marked digression from the methods of objective painting. There is an inner quality breaking through his recent canvases which presages greater and greater things to come.

One of his smaller canvases on exhibition was sold the first day it was shown. This small picture, "Rain Wind," is in beautiful color, the unusual cloud effect a drifting dropping veil of mauve against amber space.

There are two views of an old mission on the desert nine miles out of Tucson. The old mission is called the "Dove of the Desert," and shows white against the burning sands. One of the best canvases in the show is "Arroyo Seco," showing the heat of the sun-baked mountains with the distant purple range.

The splendid features of Flint's work are his distance, his mystic combinations of color, his design.

Also that May one of his Arizona desert paintings was sold to Zane Grey, the noted author of the *Old West*.<sup>25</sup> A month later at the Eleventh CAA Exhibition another of his studies of the San Xavier Mission was admired:<sup>26</sup>

Foster Flint's canvas of the mission is a color study in a scale of orange, red violet and blue green, full of the hot luminosity of the desert. It is done in a free composition, with all small detail eliminated in order to give freedom to the expression of great space and intense light. The building itself is subordinate to the general impression of time standing still beneath the heat. San Xavier's famous door is not shown in the canvas, and undoubtedly the elimination is a wise one for any inclusion of delicate line would intrude abruptly into the very definite emotion the picture now arouses.

Flint was elected to the board of directors of the CAA in July of 1929.<sup>27</sup> In October of 1929 at Carmel's Myra B. Shop he contributed his "delightful" study of the old San Juan Mission to a show of local artists.<sup>28</sup>

In 1932 he and his wife moved to Escondido in San Diego County where he exhibited at the Spanish Village Art Center. At this time he was enrolled in the local voter index as a "Democrat," but changed his

party affiliation back to "Republican" in 1936.<sup>29</sup> Foster Flint died in San Diego County on April 8, 1941.<sup>30</sup>

**ENDNOTES FOR FLINT:** 1. U.S. Census of 1880 [ED 329, Sheet 3]. / 2. U.S. Census of 1900 [ED 260, Sheet 2A]. / 3. U.S. Census of 1910 [ED 198, Sheet 2A]. / 4. WWDR, No.3827-A3686, September 12, 1918. / 5. U.S. Census of 1920 [ED 131, Sheet 6A]. / 6. CVRI, Alameda County: 1922-1926. / 7. CPC, May 10, 1929, p.13. / 8. Perry/Polk 1928, pp.425, 538. / 9. CVRI, Monterey County: 1929-1930. / 10. U.S. Census of 1930 [ED 27-44, Sheet 3B]. / 11. TOI, November 14, 1926, p.S-7. / 12. BDG, January 19, 1927, p.6. / 13. Appendix 4. / 14. CRM, March 7, 1928, p.7; CPC, March 9, 1928, pp.6f. / 15. CPC, December 14, 1928, p.12; SFC, December 2, 1928, p.16-F; TOI, January 17, 1929, p.15. / 16. DPT, January 12, 1929, p.2; CPC, January 18, 1929, p.13; cf. CPC, February 15, 1929, p.6. / 17. TOI, January 20, 1929, p.S-5. / 18. CRM, January 23, 1929, p.6. / 19. IWP, January 19, 1929, p.13. / 20. DPT, February 2, 1929, p.3. / 21. CPC, March 15, 1929, p.6. / 22. CRM: May 1, 1929, p.7; May 22, 1929, p.6; CPC: May 3, 1929, p.5; May 10, 1929, p.13. / 23. CRM, May 22, 1929, p.6. / 24. CPC, May 10, 1929, p.13. / 25. CPC, May 24, 1929, p.14. / 26. CPC, June 14, 1929, pp.1, 13. / 27. CPC, July 12, 1929, p.6. / 28. CPC, October 4, 1929, p.7. / 29. CVRI, San Diego County: 1932-1940. / 30. California Death Index; cf., Jacobsen, p.1094; Hughes, p.328; Falk, p.1145.

**EUPHEMIA (Effie) CHARLTON FORTUNE (1885-1969 / Plate 6b)** was born on January 15<sup>th</sup> in Sausalito, California, with a conspicuous cleft palate. The fact that she was given the name *Euphemia*, which literally translates from Greek as "auspicious" or "of good repute," indicates that her parents believed they were blessed in their daughter. Her Scottish-born father, William Rankin Fortune, removed the family to his ancestral home at Barnsmuir when Effie was four years old. A year later they returned to Sausalito and in 1891 settled near Los Angeles. In 1898, four years after her father's death, she was removed to Scotland by a paternal aunt for six years.<sup>1</sup> Her struggle to overcome the embarrassment of her appearance and live as a pious Catholic in an aggressively Protestant country left her defiantly determined to pursue a career that she alone would shape. After graduating from St. Margaret's Convent in Edinburgh she studied at St. John's Wood School of Art in London from 1903 to 1904.<sup>2</sup> Miss Fortune returned to the United States aboard the S.S. Oceanic in June of 1904.<sup>3</sup> In San Francisco she enrolled as a student for the academic year 1904-05 at the Mark Hopkins Institute of Art with a residence at her mother's home, 1254 Hyde Street.<sup>4</sup> At the Institute she studied under Alice Chittenden, Will Sparks, Charles Judson and Arthur Mathews. In December of 1905 she contributed to an exhibition at the Partington School of Drawing, her first professional show in California.<sup>5</sup> The following year she displayed portrait studies at the San Francisco Art Association (SFAA) and Sketch Club.<sup>6</sup>

After the 1906 San Francisco earthquake and fire, of which she made at least one small oil sketch, she fled to Stockton and may have visited the Monterey Peninsula for several weeks, but soon thereafter entered the Art Students League in New York City where she studied under Frank DuMond, Luis Mora and Albert Sterner.<sup>7</sup> She never listed William Merritt Chase as one of her New York teachers.<sup>8</sup> During her four years at art school she won four scholarships as well as several medals, including one for her sketch *A Poet's Reverie*, and became the student body vice president of the League.<sup>9</sup> Fortune spent at least one summer in the art program at Woodstock. To San Francisco's Sketch Club in 1908 she sent several of her charcoal drawings for display.<sup>10</sup> She also exhibited at the National Arts Club in New York City. According to the U.S. Census in April of 1910, she lived with her widowed mother, Sarah Helen Herzberg Fortune, in an apartment on West Fifty-sixth Street in Manhattan.<sup>11</sup> Also in residence was her brother, James, who was employed as a "clerk." Their mother was the designated head-of-household. Effie's occupation was listed in the Census as a "portrait artist" with her own studio. That same year in October her article on *A Royal Scottish Burgh*, which was illustrated with her pencil drawings, appeared in *Harper's*.<sup>12</sup> In late 1910 she returned to Scotland to deliver a series of small painted panels to a Glasgow architect. Shortly thereafter she exhibited two paintings and twenty-five chalk portraits at the Royal Scottish Academy in Edinburgh. Her work also appeared at the Liverpool Art Gallery.<sup>13</sup> In 1911 she made her first trip to Paris.

Fortune and her mother returned to San Francisco by the summer of 1912 and first established a studio-residence at 1274 Sacramento Street and a year later at 1321 Sutter Street.<sup>14</sup> Most of that fall she spent painting in Carmel in preparation for a major studio exhibition in early December.<sup>15</sup> Porter Garnett, art critic for the *San Francisco Call*, gave the artist an extensive review:<sup>16</sup>

Miss Fortune's name is one that is proper to add to the list of artists in California doing really distinguished work. Up to the present time she has made no bid for public favor, being content to go about her work without taking the public into her confidence, as it were, and it is going to astonish many persons to find that in this virtually unknown painter the community has an artist of which it may well be proud.

There are reasons why Miss Fortune should not be better known than she is, in addition to the fact that she has deliberately kept herself in the background. She returned to California only a short time ago, since which time she has been working quietly in Carmel. Her previous experience in California was as a student only, but since leaving the state she has had very distinct success elsewhere. . . .

Miss Fortune has at her studio a number of portraits made in red chalk that, while they must be classed as conventional,

show her to be a draftsman of power and subtlety. Other drawings are of village scenes in Scotland and were made to serve as illustrations for an article written by the artist herself on certain phases of life in Scotland and published in *Harper's* magazine.

Miss Fortune's paintings comprise many studies of Scottish and California landscape and exhibit the discreet freedom of well balanced individuality. They give the impression of having been strongly felt. . . .

Miss Fortune's most important work, however, is yet to be mentioned. It consists of a large decoration which she has been commissioned to make for St. Margaret's convent in Edinburgh.

One of the three large panels is near completion and presents a noteworthy phase of the artist's eloquence. Putting aside as one must the question of the decoration's relation to the place it is destined to occupy, it exhibits, as it may now be seen, charm of design, understanding of the decorative purpose and extremely beautiful color.

We have in Miss Fortune, therefore, not only a painter of easel pictures who must be rated among the best that California can boast, but a notable recruit to the ranks of our decorative painters. . . .

One of the most interesting things, by the way, to be seen at Miss Fortune's studio is a small but exquisite copy made by her of the decoration in the Pantheon by Puviss de Chavannes. . . .

A few weeks later Garnett added that this exhibit was:<sup>17</sup>

. . . . noteworthy by reason of the exquisite and splendid fantasy which enters into her less literal interpretations of nature. Such a picture as "The River in the Forest" takes one quite out of the world of reality. "The Seventh Symphony (Isadora Duncan)" is full of dim and alluring magic. Into "Summer Night" the artist has poured the poetry of her personal vision, and the subtly painted "Interior of San Carlos Mission" holds something finer and more rare than its good drawing and charming color.

Several important points can be drawn from Garnett's assessment. For the first time Fortune has shown an interest in large murals and specifically in the application to ecclesiastical art. The references to her dim and subtly painted fantasies indicate that she has not adopted the bright Impressionistic style on which her fame now rests.

At this time she began to paint portraits of "celebrities," including one of the artist Eugen Neuhaus.<sup>18</sup> In early March of 1913 she exhibited ten portrait drawings at the Vickery, Atkins & Torrey Gallery in San Francisco.<sup>19</sup> Garnett referred to some of the work as "distinguished pieces of draftsmanship" and one as "just plain bad," but concluded that no other local artist displays "more distinction or greater finesse, combined with solid quality."<sup>20</sup> Later that month at the Sketch Club Fortune exhibited *The Stolen Scarf* and her copy of the French Pantheon decoration.<sup>21</sup> At the SFAA spring Annual in the San Francisco Institute of Art she displayed *Afternoon*, "as rich in imagination as it is in color."<sup>22</sup> In June of 1913 she contributed several works to the Schussler Brothers Gallery in San Francisco.<sup>23</sup> That summer she resided in Pacific Grove and may have rented a studio in Monterey. In late June of 1913 to the Seventh Annual Exhibition of the Carmel Arts and Crafts Club Fortune contributed that "daring" canvas entitled *Afternoon*, which depicted, according to the *San Francisco Examiner* art critic Laura Cotton, the sea and rugged embankments at a "difficult angle" with "fearless" colors.<sup>24</sup> Apparently, *Afternoon* was one of her first documented experiments with sharply contrasting colors. At this time Cotton, as well as the *Los Angeles Times*, confirmed that Fortune was a resident of San Francisco and Pacific Grove.<sup>25</sup> Fortune contributed in the late summer of 1913 to the "semi-annual" exhibition of Peninsula Artists in Pacific Grove.<sup>26</sup> This event, which apparently ended after its first exhibition, was sponsored by Carmel's Arts and Crafts Club. That fall her *Afternoon* reappeared at the Sorosis Club exhibition along with her portrait chalk study of *Betty Gayley*.<sup>27</sup> Her December contribution to Schussler's, *Monterey Coast*, was said to indulge "her fondness for the vividly opalescent hues."<sup>28</sup> That month she also contributed to exhibitions at the Sketch Club and the California Club.<sup>29</sup>

In the spring of 1914 she displayed her work at the Women Artists of California exhibition in Berkeley's Hillside Club.<sup>30</sup> She also staged a major exhibition of her "portraits in sanguine" (red chalk) at the Schussler's.<sup>31</sup> The art critic for the *San Francisco Chronicle*, Anna Cora Winchell, found that her:<sup>32</sup>

. . . . artistic application of red chalk mingled with touches of black and an occasional neutral shade . . . lends itself well to the depiction of heads and faces and features. Her stroke shows the same virility apparent in all of her oils and perception has caused her to proclaim good likenesses.

It is worthy to note that her *dated* portraits, which span a period from 1912 to 1930 show none of the stylistic developments that her landscapes experienced.<sup>33</sup> In late May of 1914 she exhibited at the Merrick-Reynolds Gallery in Los Angeles thirteen "sanguine" portraits and two "virile and colorful" oils: *Fishing Boats* and *The Grape Vine*. Antony Anderson, the art critic for the *Los Angeles Times*, reproduced her portrait of James E. Walsh and proclaimed that she "knows how to find the character in her models . . . she goes below the skin . . . and portrays the permanent spirit of the man . . . her hand is not only sure, but exquisite and delicate. . . . It argues a perfect balance of intelligence and sympathetic feeling."<sup>34</sup> In mid July of 1914 at the short-lived Society of Monterey Artists she was awarded the first prize of fifty dollars for her canvas *San Gabriel Grapevine* by the sole

juror, the renowned William Merritt Chase, who was visiting the Peninsula as an art instructor.<sup>35</sup> Fortune's summer course with Chase in Carmel led to her consistent adoption of a far brighter palette and a far more open bravura brushwork in her landscapes.<sup>36</sup> Chase drew her far deeper into the modern aesthetics. There is no evidence that she persuaded Chase to teach in Carmel or that she was his student prior to 1914.<sup>37</sup> She premiered her "new" work that fall in San Francisco at the exhibition of the Women Artists of the Bay Region and at a small solo show in Schussler's.<sup>38</sup> Of the fifteen paintings at the latter, which were primarily scenes of the Monterey and Carmel, Winchell said that Fortune:<sup>39</sup>

. . . . deals largely in what is popularly known as the modern method, whose technique she employs mainly for the purpose of gaining great luminosity and filtered lights, though some of this later work shows examples of subjects in "low key," soft half-lights and a touch of the mystic. They are an interesting group of pictures and include scenes somewhat familiar, though handled always with a view to gaining a new interpretation of the subject itself.

The assessment of this exhibit by Michael Williams in the *San Francisco Examiner* was far more enthusiastic:<sup>40</sup>

This is the first exhibition of landscapes made by a young artist whose work in portraiture attracted distinctly favorable notice last season. . . .

But you'll never be able to take the safe and easy was in judging E. Charlton Fortune. A surprising variety of moods, with a virile and confident changing of style, mark the work shown at Schussler's. . . .

There is no straining after facile effects . . . there is true originality here – the originality which comes of a distinctly individual point of view, expressed with technical adequacy.

. . . . you've rarely seen such fresh, strong, simple interpretations of the romantic charm and deep color of Monterey bay as these.

With what a contrast comes the moonlight picture! Here the style, which in the seascapes is bold, even dashing – the paint laid on with swift, vigorous, almost sculpturesque strokes – becomes attuned to the spiritual quality of the mysterious light that floods the two figures with dimly opalescent ambience.

It is possible that one of her exhibited pieces was *Late Afternoon-Monterey* which twice carries the date "1914."<sup>41</sup> In southern California she contributed to the Fifth Annual Exhibition of the California Art Club in October of 1914 the canvas entitled *Afternoon*.<sup>42</sup>

In 1915 Fortune won silver medals at the Panama-California Exposition in San Diego and at the Panama-Pacific International Exposition in San Francisco.<sup>43</sup> One of her seven contributions to the latter was a subdued somewhat representational depiction of the interior of the *Carmel Mission* which Chase reportedly purchased for his private collection; this painting was reproduced in *Sunset* magazine.<sup>44</sup> Her other San Francisco entries were entitled: *The San Gabriel Vine*, *The Pier*, *Moonlight*, *The Galloway Inn*, *Betty* and *Summer*.<sup>45</sup> Fortune also painted several fine Impressionist oils of the Exposition grounds in San Francisco, including *The Pool at the Court of the Four Seasons*.<sup>46</sup> At San Diego she exhibited two very popular canvases, *Afternoon* and her award-winning *Summer* or *Summer Landscape*.<sup>47</sup>

To "raise funds for the ambulance relief work" of the Black Watch Scottish regiment, where her cousin served as a major, Fortune held in the fall of 1915 a society "bazaar" at her San Francisco studio and raffied paintings, including one by Luis Mora.<sup>48</sup> Between 1915 and 1921 her San Francisco studio-residence was given as 1321 or 1351 Sutter Street.<sup>49</sup> Fortune resided at this address with her mother who was still listed in the U.S. Census of 1920 as the head-of-household.<sup>50</sup> Their home was evidently quite large since they rented rooms to seven tenants. Between 1913 and 1920 Effie's normal pattern was to spend three to five months each year during the summer on the Monterey Peninsula, where she painted as many portraits as landscapes, and then return home to prepare for exhibitions; on several occasions she rented her Sutter-Street studio while away.<sup>51</sup> By 1916 she had established a studio in Monterey on High Street near Franklin and for two years taught small classes of primarily female students.<sup>52</sup> In 1917 it was reported the "her class of students has been reduced to two."<sup>53</sup> At this time most of her income came from the portrait commissions that occupied much of her time in San Francisco.<sup>54</sup>

In January of 1916 she contributed to the Second Exhibition of California Artists at San Francisco's Golden Gate Park Memorial Museum.<sup>55</sup> The latter offered to purchase one of Fortune's canvases for its permanent collection.<sup>56</sup> Also in January she joined thirty local artists who formed a committee to purchase the Gauguin "Frieze," which had been installed in the French building at the Exposition, for permanent display in San Francisco.<sup>57</sup> The following month the "crayon" portrait of her brother was shown at Schussler's and her "small canvas" entitled *The Columns* appeared in the Inaugural Exhibition of the Oakland Art Gallery.<sup>58</sup> Regarding this portrait, the *Carmel Pine Cone* observed: "For her breadth of stroke in oils and in other mediums applied to landscapes, Miss Fortune has a reputation, but the crayon shows conservatism in treatment."<sup>59</sup> In June of 1916 her work was added to the Summer Exhibition of California Artists at the Palace of Fine Arts in San Francisco and a month later she was included in the first Women's Exhibition at the Oakland Art Gallery.<sup>60</sup> From the former her art was selected for a traveling exhibition with stops in Cleveland, St. Louis, Kansas City, Milwaukee, Newark, Boston and New

York.<sup>61</sup> That summer she was one of the first artists to donate her work to "California Day," the Belgium relief benefit in Monterey.<sup>62</sup> In the fall of 1916 she received a "one-hundred dollar honorary prize" at the SFAA for her painting *Monterey Bay-Late Afternoon*.<sup>63</sup> Her award-winning canvas was re-exhibited the following January in the Oakland Art Gallery.<sup>64</sup> Fortune continued her success at the SFAA during the spring Annual in 1920 when she contributed *Fish Cannery* with its "whirling gulls" and *Above the Town*.<sup>65</sup> For the latter she was awarded the Emanuel Walter Fund Purchase Prize.<sup>66</sup> She periodically exhibited at the SFAA through 1931.<sup>67</sup>

In January of 1917 her painting of San Francisco's Exposition, *The Pool at the Court of the Four Seasons*, was accepted for exhibition at the Corcoran Art Gallery in Washington D.C.<sup>68</sup> Concurrently, at Schussler's four of her works were displayed: a ballet piece based on *Les Sylphides* entitled *L'Encore* (or the *Russian Ballet*), a view of the yacht harbor at the 1915 Exposition, her prize-winning *Monterey Bay-Late Afternoon*, and a still life of flowers.<sup>69</sup> At that same gallery in February an exhibition of her "portraits in sanguine" was combined with the pieces already on display; Fortune's collection received this review from Laura Bride Powers in *The Oakland Tribune*:<sup>70</sup>

She is showing a number of portraits of charming little children, among them the little daughters of Mrs. Andrew Welch.

The most interesting among the portraits is the late William Merritt Chase, who found in Miss Fortune's work a splendid promise. Her "Monterey" is strong in conception and execution, carrying a strong personal viewpoint. Perhaps imaginative viewpoint is a better term, as this intellectual young painter reads into her landscapes much that neither God nor man had created therein, likewise eliminating that which, to her, is unnecessary to her theme.

Her "Russian Ballet," caught from fugitive fragments of memory, is a lyrical swirl of motion, expressed swiftly, tightly, surely. There is no fumbling, no hesitancy, no losing step. Only a few figures are poised on toe, the rest suggested. But these are alive and move and breathe.

The exhibition, while not large, expresses a versatility that is the best indication that the young painter is growing – that her enthusiasm for life and its experiences are keen and alert. . . .

The *Russian Ballet* sold during the exhibition. In April of 1917 fifteen of her paintings were paired with nine canvases by Armin Hansen in a joint exhibition at the Bakersfield Woman's Club; in the summer show at the Del Monte Art Gallery her work was characterized as "breezy, modern in technique."<sup>71</sup> That August she gave a "benefit tea" at her Monterey studio on behalf of French and British soldiers blinded in the war.<sup>72</sup> She contributed in December of 1917 to the Jury-free Exhibition of the SFAA at the Palace of Fine Arts.<sup>73</sup> At this time *The Wasp*, a prominent San Francisco weekly, reproduced her "energetic ballet scene" in oil, *L'Encore*.<sup>74</sup>

In March of 1918 she served on the jury of selection for the spring Annual of the SFAA.<sup>75</sup> At that event she exhibited her "modern" work which Louise E. Taber, art critic for *The Wasp*, characterized as "full of living qualities, strength of purpose, and holds its own wherever hung," especially *The Senora's Garden* – "a difficult subject and quite a triumph to have achieved."<sup>76</sup> Of her "very charming" portrait in chalk and charcoal at that event, entitled *Master Billy Mills*, Taber noted that "the drawing is fine; the childlike charm is there and also she has caught the spark of life."<sup>77</sup> That May at the Inaugural Exhibition of the Spreckels Art Museum, which was the precursor to the Palace of the Legion of Honor, Fortune was one of the select group of California artists invited to contribute.<sup>78</sup> After a two-month delay she exhibited in the fall of 1918 about twenty new landscapes in oil at San Francisco's Helgesen Galleries where she had displayed several pieces the previous year.<sup>79</sup> A. C. Winchell's assessment at this time was decidedly enthusiastic:<sup>80</sup>

The striking exhibition of the week and, indeed, of a standard which may command at any time is that by E. Charlton Fortune in the Helgesen galleries. This artist, who is most womanly in type, in personality and demeanor, has nevertheless a most masculine stroke in her painting. Neither is it an affectation; her brush runs fluently and with deep feeling but there is vigor that one seldom finds in the feminine painter, unless acquired or forced. The fascination of pronounced modernism sometimes controls Miss Fortune's work too far, but that is the exception, for in the long run her pictures, filled with strength, are decipherable to all who look upon them. Most of them are of the type easily to be lived with and all are pleasing in color and atmosphere.

Miss Fortune excels in atmosphere, whether sunlight, a gray day or a calm sky. Her large, descriptive canvas of Monterey – as one sees the town and its adjacent beauties of bay, wharves, hills and wide, crude roads – is a masterpiece. As a composition it is balanced and romantic, as a scene it is seriously engaging, as a work of art it is true and alluring.

The homely subject of a goat in a cabbage patch has been presented in an adequate manner. It is impressive with its little stiff rows of vegetables, with a touch of light and shade, such as one might see in any garden, and a girl on the scene gives a human note, as she sends out an expression of distress for what may happen to her harvest.

Pictures of a cavalry troop and a rodeo are filled with action and radiant life, and Miss Fortune shows her technical skill in

an "Interior," where many and diversified objects of art within the sanctuary of San Juan Bautista are given every value of color and form.

According to J. Nilsen Laurvik of *The American Magazine of Art* Fortune had clearly become one of the leaders in California's "modernist movement."<sup>81</sup>

Although she maintained her primary residence in San Francisco, Fortune did not hesitate to involve herself in the affairs of the Monterey Peninsula. On one occasion in 1915 she joined fellow members of the Junipero Serra Club to protest the "malicious misrepresentations" of the "Spanish race" and Roman Catholic Church in the theatrical productions of Carmel.<sup>82</sup> As a member of the state committee for the preservation of the Carmel Mission she helped to secure the services of the renowned architect, Bernard Maybeck, to co-direct the restoration of the Franciscan complex.<sup>83</sup> Her paintings were included in the 1919 "loan exhibition" assembled by the Del Monte Art Gallery for the Salinas High School which purchased one of her canvases.<sup>84</sup> Her work periodically appeared at the Del Monte Art Gallery through the early 1930s.<sup>85</sup> Effie was an exhibitor at the Annuals of the Carmel Arts and Crafts Club in 1919 and 1920. At the latter her contribution, *El Rancho del Carmelo*, was the first choice for best painting in a poll of almost one thousand visitors and with a price tag of fifteen hundred dollars it was the most expensive work in the exhibit.<sup>86</sup> This painting was sent to New York where it was reportedly sold for two thousand dollars.<sup>87</sup> For the 1920 summer exhibition at the Del Monte Art Gallery she contributed two works: *Rodeo*, "a canvas that vibrates with vitality and . . . buckaroos," and *In the Garden*, her rendition of Monterey's Sherman rose garden.<sup>88</sup>

Early in 1919 Willard Huntington Wright, the demanding art critic for the *San Francisco Bulletin*, declared that her canvas *Monterey Bay* at the Loan Exhibition in the Palace of Fine Arts showed an inferior "grasp of Impressionistic methods;" concurrently, Fortune supported the fledgling Oakland Art Gallery by attending its Artists' Mardi Gras Ball, exhibiting at the same and providing one of her portraits to the winner for best costume.<sup>89</sup> One of her displayed canvases was *Cabbage Patch*. That painting reappeared with her landscape, *Rocky Shore*, and one of her domestic subjects, *Feeding Chickens*, at the 1919 spring Annual of the SFAA; *Feeding Chickens* was reproduced in the exhibition catalogue.<sup>90</sup> After sending several new pictures to Schussler's in April she held a solo show at that venue in the fall of 1919.<sup>91</sup> At this time her work was included in the Exhibition of California Artists at the Seattle Fine Arts Society and in the Exhibition of Western Artists at the Los Angeles Museum in Exposition Park.<sup>92</sup> In February of 1920 at her Sutter-Street studio she exhibited portraits and several landscapes of the Peninsula, including a large canvas of the "Monterey wharves congested with buildings . . . [that] are unromantically dedicated to the traffic in fish and, architecturally, are nothing to speak of . . . [but with] a romantic and charming note . . . in the flight of sea gulls in a downward plunge from the buildings to the water;" a month later this painting appeared at Helgesen's and was purchased by Alexander Guthrie of Scotland who intended to exhibit it in New York City and at the Royal Academy in London.<sup>93</sup> She received an award for her canvas *Above Town* at the 1920 spring Annual of the SFAA.<sup>94</sup> A show of California Artists, which was later sent for exhibition to the Bishop Galleries in Honolulu, was held that September at The Print Rooms in San Francisco and L. B. Powers called Fortune's single contribution, *Rodeo*:<sup>95</sup>

. . . a vigorous, rollicking canvas in the thorough-going manner of this remarkable young woman who thinks, talks and paints with the virility and dash of a man who knows his game. Her company of cowboys in "chaps," astride, afoot just "in the picture," with their trig little cow ponies, have kicked up an awful dust, but through the haze comes the kick of color – the whole tribe of cowpunchers from off the ranges have come in with all their sartorial dramatics. The "Rodeo" is one of the most convincing canvases of the year, and thoroughly characteristic of California, treated in the loose, broad manner the theme demands. Hardly a feminist theme. No, nor treatment. But why do we still harp on sex in art?

During January of 1921 she exhibited in San Francisco almost forty canvases at Helgesen's and displayed her work at the California Artists' Gallery in the Hotel Richelieu.<sup>96</sup> At this time the "Art News" section of the *Pine Cone* offered a brief assessment of Fortune: "A masculine forcefulness announces itself in much of her work. By many she is considered by far the strongest woman artist of the Coast."<sup>97</sup> Regarding the show at Helgesen's Marjorie Driscoll, art critic for the *San Francisco Chronicle*, noted that Fortune's collection was primarily "small, some mere glimpses of sea and sky and meadow" with "several large pictures."<sup>98</sup> Her "widely differing canvases" carried such titles as *Lonely Shore*, *Summer Night*, *The Town Gossip* and *El Rancho del Carmelo*.<sup>99</sup> Shortly thereafter the latter two works were hung in New York's National Academy of Design.<sup>100</sup> The New York critic for *The Gilder* gave both of the canvases a "special mention" and called her work "very fine and direct in handling and fresh and clear in color."<sup>101</sup> *The Town Gossip* obtained for Fortune a "nomination for membership" in the National Academy, but she was never elected an Associate.<sup>102</sup> In February of 1921 she contributed to the Exhibition of Western Artists at the McCann Building in San Francisco.<sup>103</sup>

Because of her demanding schedule of exhibitions, Fortune delayed her departure for Scotland until March of 1921.<sup>104</sup> On her passport application she listed the purpose of her visit as "travel [to the] British Isles and France" and was characterized as having a "normal" face with dark

brown hair and eyes, but her "hair lip" was noted in the official description and was quite evident in the attached photograph.<sup>105</sup> Before sailing from New York she exhibited at the Corcoran Gallery in Washington, D.C.<sup>106</sup> Through 1925 she advertised her official mailing address at 47 Maldale Crescent, Edinburgh.<sup>107</sup> Regarding her 1921 summer exhibition of "California Landscapes" at London's Graves Gallery the critic for the *Daily Telegraph* noted:<sup>108</sup>

. . . Miss Fortune is another of the remarkable young painters whom her sex is producing in America. The force and certitude of her brushwork in her landscapes recall the corresponding breadth and grip displayed by Miss Cecelia Beaux in portraiture, and it is not surprising to find that one of her early works, *The Wharf* [i.e., *The Pier*], won a silver medal at the PPIE at San Francisco in 1915 . . . Miss Fortune . . . shows a logical development in freshness and sincerity of vision . . . Her vivid captures of sea-birds in splashing flight are not cardboard dummies pinned on to a canvas. They are captivating impressions of color movement in the ambient air. Her joy and mastery of color should, however, not go unbridled, and those who wish her well would counsel her to dwell a little on the sovereign use of form and design.

The two paintings that sold immediately at Graves were *Hatton's Barn* and *The Town Gossip*. The latter was reproduced in the London *Sphere* with the following note: "The artist has attempted (and very successfully) to portray not only California life and incidents but also the subtle atmosphere that pervades the most picturesque of the American states."<sup>109</sup> Another exhibited painting at the Graves' show was her 1920 *Pirate's Cove-Point Lobos*.<sup>110</sup> Early in 1922 she relocated to St. Ives in Cornwall. That March her three-year-old-canvas entitled *Blue Bay* was displayed at the California Loan Exhibition in the San Francisco Museum of Art.<sup>111</sup> A few months later another of her "in absentia" contributions appeared at the Del Monte Art Gallery. According to *The Oakland Tribune*, this was a Monterey bay scene "with a flock of trees, straggling houses and a group of figures its thematic units. Too complicated to rank with her best works, a lack of repose dispossessing it of some of its charm. But qualities it has that lend it substance."<sup>112</sup> Thereafter she exhibited at the Royal Academy in London her paintings *Harbor of St. Ives* and *Summer Morning at St. Ives*. Her work appeared at the Scottish Academy where she was made a member of the Society of Scottish Artists.<sup>113</sup> She also served on the jury of the latter which published a reproduction of her *Fish Cannery-Monterey*.<sup>114</sup> Her paintings appeared for several weeks in 1921 at the Walker Gallery in Liverpool.

In London Fortune renewed her passport in April of 1923 with the stated purpose of visiting most of western Europe, including Spain and Czechoslovakia.<sup>115</sup> At this time she gave her "legal domicile" in the United States as 350 California Street in San Francisco. The new attached photograph shows that an air brush had greatly improved the appearance of her lip. With her mother in tow Fortune moved to France, specifically to St. Tropez. During this stay on the Mediterranean she exhibited her work in Paris at the Salon des Beaux Arts and the Salon de la Société des Artistes Français. At the latter she received a silver medal in 1924 for her canvas *Harbor of St. Ives* and she was declared *hors-concours*.<sup>116</sup> That canvas was later displayed at the: Del Monte Art Gallery, National Academy of Design, International Carnegie Exhibition in Pittsburgh and Annual of the Pennsylvania Academy of Fine Arts in Philadelphia.<sup>117</sup> She occasionally exhibited at the Société through 1934. One of the Parisian journals reproduced her canvas *Monterey Bay*.<sup>118</sup> In April of 1925 she became a member "in absentia" of the San Francisco Society of Women Artists and traveled to Italy.<sup>119</sup>

The *Carmel Pine Cone* reported in April of 1926 that Fortune would soon return to California; by the spring of 1927 she had occupied in Monterey her "Studio" on High Street, euphemistically called "The Nut House."<sup>120</sup> In the 1930s and early 1940s her Monterey residence was officially listed as 1006 Roosevelt Street.<sup>121</sup> According to the U.S. Census in April of 1930, she resided with her seventy-two-year-old mother and her thirty-nine-year-old unmarried brother whose profession was entered as "oil engineer."<sup>122</sup> At this time Effie's age was correctly noted as "45" and her occupation was still given as "artist, painting." She was enrolled on the local voter index as a "Republican" in 1940 and 1942.<sup>123</sup>

According to the *Carmel Pine Cone* and Jennie Cannon, Fortune exhibited in July of 1926 at the Del Monte Art Gallery "her prize winning canvas shown in the Paris Salon," *Harbor of St. Ives*, as well as scenes of "a harbor and birds - a difficult theme."<sup>124</sup> In January of 1927 for the exhibition to inaugurate the opening of a new building at the California School of Fine Arts in San Francisco her canvas from the Emmanuel Walter collection, a well-executed scene of "Monterey city, the bay and some hills painted in a heavy impressionism," was displayed alongside works by Hansen, Piazzoni, Hobart and other notables.<sup>125</sup> That August she held a joint exhibition with Rinaldo Cuneo at San Francisco's Galerie Beaux Arts and a month later contributed several canvases, including one entitled *Golden Hillside*, to a group exhibition there.<sup>126</sup> The following year at that same gallery she not only exhibited *Old Port-St. Tropez* and one of her "mission paintings," but also donated as a member of the Club Beaux Arts her painting *Santa Barbara Mission* to the "patrons' drawing" where it was selected by Walter Martin.<sup>127</sup> Fortune was appointed in December of 1927 to serve on the first jury for the State-wide Annual of the Santa Cruz Art League.<sup>128</sup> She was one of sixteen Peninsula artists to contribute to the 1927 California State Fair where she exhibited into the mid 1930s; she received first prizes at that venue in 1928, 1929 and 1930.<sup>129</sup> In 1931 she

and William Ritschel, as multiple prize winners, were briefly barred from receiving further prizes at the State Fair, but she exhibited that year her *St. Ives-Cornwall*.<sup>130</sup> Her prize-winning canvas at the 1929 Fair in the "landscape" category was entitled *Moonlight-Carmel Highlands*, a painting of the D. L. James house.<sup>131</sup> Her winning entry at the Fair in 1930, *Santa Barbara-California*, was also exhibited at the Annual of the SFAA.<sup>132</sup> In 1933 that painting was displayed at the Royal Academy in London's Burlington House and a year later at the Société des Artistes Français. This was her fourth exhibition at the Royal Academy.<sup>133</sup> Also in 1933 she served on the jury for the California State Fair.<sup>134</sup>

Although she received much acclaim at her frequent exhibitions of portraits and landscapes, she was also criticized in several reviews. Regarding her solo show in October of 1927 at the Galerie Beaux Arts, Junius Cravens, art critic for *The Argonaut*, offered this blunt assessment:<sup>135</sup>

The subjects are European landscapes and harbor scenes, many of them representing the commercial activities of village streets and water fronts. Miss Fortune's canvases are narrative to a degree, and most of them have more of the merits of conscientiously executed magazine illustrations than of easel paintings. Her methods suggest those used by Henry Reuter Dahl, though they lack the spontaneity and virility that were so characteristic of that able painter and illustrator. Her color is pleasing enough, but it lacks richness, and is in no way distinctive. Her sketchy technique, as applied to the elaborate, or elaborated, subjects she chooses, frequently leads her to a peculiarly disorganized result, lacking in consistency, and sometimes in conviction.

Cravens' review was followed immediately with an equally scathing critique by Jehanne Biétry Salinger in *The Argus*, San Francisco's prestigious journal of art criticism.<sup>136</sup>

Although Miss Charlton Fortune has only recently returned from a seven-year sojourn in Europe, the twenty-eight oil paintings which she exhibited at the Beaux Arts Galerie of San Francisco during the later part of October do not tell any of her reactions. Be it in the south of France, in the fashionable St. Tropez, be it in sad Brittany, where women seem to be in mourning everlastingly, be it even in Scotland, the country in which the artist has her family roots, the same mood is ever expressed. Miss Fortune likes gay colors and sun, and she paints gay canvases, but these fail to express anything vital, anything true.

Here is a good painter, recognized as such by several academies in Europe, . . . [she] knows her métier and has refinement but who, unfortunately, does not place herself in the front of life, in the front of nature. She sees with her eyes and not with her heart and mind.

There is no response in most of her paintings, no concentration of thought, no strong impulse guiding the brush. The only picture which differs from the rest and which is possibly the closest to the truly felt, is a small landscape "Bengairn-Scotland:" a background of solid, rugged mountains with, at their feet, a fresh unfolding meadow. There is more sentiment, finer sensibility in this vigorous little piece of work than there is in all the wings and sails of the too crowded "St. Ives Harbour."

In contrast, Gene Hailey praised this show in the *San Francisco Chronicle* and declared Fortune "the ablest thinker and producer of living California women artists . . . spontaneous and joyous as ever . . . These vibrant, colorful canvases . . . are strong and purposeful."<sup>137</sup> Florence W. Lehre, the assistant director of the Oakland Art Gallery and art critic for *The Oakland Tribune*, found the exhibited oils at the Galerie Beaux Arts full of "joyous optimism . . . a technical mastery that approaches virtuosity."<sup>138</sup> Lehre's enthusiasm may have been necessitated by the fact that this same exhibition, which was scheduled to begin a lengthy tour sponsored by the Western Association of Museum Directors, was to open at the Oakland Art Gallery on November 6, 1927.<sup>139</sup> Unfortunately, Lehre's review of the Oakland show did not concentrate on the specific merits of Fortune's art, but rather on the "controversy" created by "Modernists" who claimed that Miss Fortune "knows naught of life nor how to interpret it."<sup>140</sup> *The Oakland Tribune* reproduced her *Drying Sails*, "one of the strongest of the masterfully brushed canvases," and her *Bengairn-Scotland*, a far more "modern" canvas that "possesses greater weight and solidity but less light."<sup>141</sup> Fearing that Fortune was in trouble, the talented artist and art critic for the *Los Angeles Times*, Arthur Millier, came to her defense in northern California with an eloquent reply in *The Argus*:<sup>142</sup>

About the paintings from European harbors by Charlton Fortune, I have to disagree with Jehanne Biétry Salinger. To my view, they express much that is "true and vital." Couched in terms of glowing realism, they revel in the richness and infinite variety of the forms which, both in nature and in these paintings, penetrate each other. There are no seagulls in these harbors, yet the air is filled with the beating of their wings as surely as Brancusi's Bird is in flight. This is pure painting without literature, and it is the result of concentrated study of color relations. André Lhote will have to leave Paris for several years before he contributes anything as untheoretically vital as these paintings by a native Californian.

When Fortune's traveling one-man exhibition departed the Crocker Art Gallery in Sacramento, it reappeared in early February of 1928 at the Los

Angeles Museum in Exposition Park.<sup>143</sup> Millier provided a lengthy intelligent review and reproduced her popular canvas *Drying Sails, St. Tropez*.<sup>144</sup>

The interesting and rare thing about them is that they are modern without slamming any doors. Somehow Miss Fortune has managed to work without revolt and still produce vital art. If it is your business to look constantly at pictures you will realize what a miracle it is in a time when most vital artists have bad manners, and good-mannered painters have no vitality. . . .

And here we have an artist who working in the midst of the modern movement, found an all-absorbing problem in the face of old-fashioned nature and persistently painted it down, step by step, without becoming one of Picasso's little sheep. But neither was she painting exhibition pictures or pot-boilers. I remember her work about eight years ago. Then she painted the wharves and sails of Monterey, usually in blue and gold, and there was about her work at that time the same lively sense of air that moved about and contained all the forms and color of the scenes, but there were not the richly developed and closely related harmony of warm and cool colors that distinguish her work today. . . .

As her grasp of color grew surer her work became at once less artificially dramatic and more like nature. In the large "Town Gossip" with its somewhat artificial black and white scheme we may see the earlier stage of her work. Then we may follow its development through the superb "Drying Sails, St. Tropez," a picture developed in successive tones of blue, subtly varied and brought to life with rare touches of red and yellow till the canvas sings richly and buoyantly without the aid of anything but the artist's well-understood color science. This is a long way from the sweetness and formlessness of an earlier day.

It is not necessary to pick out pictures individually, for they all are enjoyable and have real merit. The strong sense of pattern is the pattern of life itself, and it is Miss Fortune's greatest virtue that she has concentrated on resolving this living pattern in terms of color and paint until she can now, through hard work and enthusiastic study, use the richest color with the assurance that, on her canvas, it will cease to be merely paint, and will become a song for the eye.

In late February this exhibit reopened at the Wilshire Galleries in Los Angeles and was again characterized as "true and vital."<sup>145</sup> At this same time Fortune displayed a new painting, *Moonlight*, at the Del Monte Art Gallery.<sup>146</sup>

In April of 1928 the Santa Barbara Art League staged the traveling exhibit with thirty of her "controversial" works which elicited "considerable enthusiasm" and this sympathetic response from the artist John M. Gamble.<sup>147</sup>

Miss Fortune sees much beauty and brightness in this old world of ours and is able, skillfully, with full brush and free arm to record her impressions on canvas and panel for our joy.

To those of the apostles of modern art who, through enlargement of spleen and derangement of liver see the world a hideous place, peopled with monstrosities, these joyous notes of color may seem a little old-fashioned, but healthy, normal human beings find much to please and admire in them.

That month Fortune joined the Carmel Art Association (CAA).<sup>148</sup> In late May she attended a Hotel Del Monte luncheon and submitted to its Art Gallery six of her St. Tropez oils knowing full well that her "work has aroused comment and often controversy" because she was "too modern for stand-pat conservatives and too like nature for doctrinaire moderns."<sup>149</sup> Between July 1<sup>st</sup> and July 15<sup>th</sup> of 1928 the CAA sponsored at its Gallery in the Seven Arts Court Building another leg of Fortune's traveling exhibition.<sup>150</sup> In addition to the thirty canvases, "a book of portraits" in black and red charcoal was also displayed.<sup>151</sup> Concurrently, in his Mission Art & Curio Store Myron Oliver staged a show of her "St. Ives Sketches."<sup>152</sup> Fortune's exhibition at the CAA Gallery was reviewed by Helen Gardner Brown for *The Carmelite*.<sup>153</sup>

This painter loves movement, sunlight, life and color. She delights especially in the quaint fishing villages of England and southern France. Picturesque fishing boats, sparkling water, clouds of sea gulls, many colored old houses are captured with a freshness and vitality that is almost incredible. The superb large canvas, "Drying Sails at St. Tropez," her latest and most important work, gives one a real thrill. On seeing it one understands the remark of the Paris papers that "having discovered that Charlton Fortune was a woman they could only say that her paintings were exceptionally strong for a man."

This artist paints joyously and brilliantly and with great freedom. Her style is a development of the methods and color of the post-impressionists with a foundation beneath it of strict academic training. Plus a certain ultra something that is Charlton Fortune. She is modern and vital enough to be refreshingly removed from the photographic school of painting – yet has steered clear of freakish modernism. If one may label, it should be "sanely impressionistic."

Charlton Fortune does not sit down and deliberately compose of picture. She has no recipes for such. She paints because she sees something beautiful and out of her delight in it come vivid and lovely pictures [that] seem to arrange themselves

from the exigencies of the subject itself. No set of color schemes – notwithstanding that color is one of her outstanding qualities, she herself says that she thinks very little about color. Those exquisite chords of color are the natural results of persistently studied relations of color outdoors.

Observe the exquisite tonality of two water-front scenes, both painted the same day from the same spot. The silvery loveliness of sun behind the clouds and the golden beauty of the other in sunlight.

At the conclusion of this Carmel show her collection moved to the San Diego Fine Arts Gallery and then to Houston and San Antonio.<sup>154</sup> While she was traveling in Canada during summer of 1929, her work, specifically a single canvas entitled *The Green Boat-San Tropez*, was displayed at the CAA's Twelfth Exhibition.<sup>155</sup> It was noted in the *Pine Cone* that her colors were "exceptionally vivid, well held together by good composition."<sup>156</sup> At the Del Monte Art Gallery in September her crayon portrait of Col. Leon Kromer and the "gorgeous" canvas *Wine Cargo*, showing "boats ablaze with high pitched colors," were exhibited.<sup>157</sup> That December and January her entry at the Del Monte Hotel, *Santa Barbara Mission*, was described as "one of the finest in the display."<sup>158</sup> In February of 1930 at the State-wide Annual in Santa Cruz she was awarded an honorable mention for her oil *The Green Boat*; William Ritschel received the first prize in the oil category.<sup>159</sup> She contributed in April to the Fifty-second Annual of the SFAA at the California School of Fine Arts her canvas of *Mission Santa Barbara* with its "joyous . . . golden sunlight effect reached with seemingly little effort" and to a show at the Berkeley Art Museum.<sup>160</sup> In May of 1930 she exhibited two works in a group show at the newly reopened private Carmel Art Gallery.<sup>161</sup> That December her displayed work at the Corcoran Art Gallery of Washington, D.C. was characterized in the *New York Times* as having "flaming expertly managed color."<sup>162</sup> She contributed to prior exhibitions at the Corcoran in 1916-17, 1920 and 1928-29. Her work was included in the Annuals at the Pennsylvania Academy of Fine Arts in 1925-26 and 1932.<sup>163</sup> In October of 1931 at the Monterey County Fair she exhibited *Moonlight in Carmel*, her painting of the James house in the Carmel Highlands.<sup>164</sup> A month later she contributed to the show of Peninsula artists in the foyer gallery of Carmel's new Sunset School.<sup>165</sup>

Whether it was her critics or more likely the demands of some deep spiritual longing, Fortune decided on a dramatic change in the direction of her life. In 1928 she co-established the firm of Fortune and Ryland for the purpose of making liturgical arts to adorn Roman Catholic churches. Constable J. Ryland was a prominent architect in Monterey. She and other artisans, including Myron Oliver and August Gay, created "ecclesiastical decorations comprising everything from mural paintings, carved altars, and metal works, to vestments and statuary."<sup>166</sup> Her first large-scale project was completed in Pacific Grove during the spring of 1929 and was described in *The Carmelite*.<sup>167</sup>

Using symbols out of fourth century mythology, Charlton Fortune has just completed for the church altar at St. Angela's Catholic Church in Pacific Grove, a series of religious decorative panels which have a high degree of excellence.

Miss Fortune has given five months to the design of this church interior and has done well. A pelican, the symbol of the passion of Christ (the pelican plucks her own breast to nourish her young when they are starving), is the central motif in a panel of cream and gold. Scarlet and the blue of lapis-lazuli in the symbols of the ox, the lion, the winged man, and the eagle, at the sides, add to the richness.

High commendation has already come to Miss Fortune for the beauty of this work which is one of the finest yet done by this artist, already distinguished.

In the late 1928 and early 1929 she displayed at Slevin's "Carmel News Company" her painting entitled *Monterey* which had been previously exhibited in London, at the Pennsylvania Academy of Fine Arts and at the Galerie Beaux Arts. She donated the proceeds from its sale to St. Angela's Church.<sup>168</sup> In December of 1930 she staged her first display of ecclesiastical art in San Francisco.<sup>169</sup>

The public is invited to old St. Mary's church at Eighth and Jefferson Streets to view a delightful interpretation of a Christmas crib, which was executed by E. Charlton Fortune, well-known California artist.

In a Gothic niche, 5 by 12 feet in size, Miss Fortune has arranged groups of figures, including the Holy Family, the Three Wise Men, and the shepherds, surrounding the infant Christ in the manger. These are all old stock images of the sort that come from Italy, and the artist retouched them with color to suit her scheme. The setting is, of course, an old stable, with glimpses of the Jerusalem skies painted in the background. The whole is highly colorful and unusual in treatment. The last day of the showing will be January 13<sup>th</sup>.

Miss Fortune also recently completed the redecoration of the little Catholic church on Central Avenue in Pacific Grove, and has received a commission to decorate the new structure of the Dominican sisters in San Rafael.

By early 1931 her firm began to design the triptych for the altar in the Novitiate Chapel of the Dominican Convent in San Rafael as well as the panels for two small chapels at St. Mary's in San Francisco.<sup>170</sup> At this time the *Carmel Pine Cone* announced that Fortune "is devoting herself now entirely to the painting of ecclesiastical decorations for churches."<sup>171</sup> This

announcement found support in Josephine Blanch's review of the October submissions to the Del Monte Art Gallery.<sup>172</sup>

E. Charlton Fortune has contributed to the exhibition a most interesting example of her latest expression in art – a "first painting" for the large decorative mural she has been commissioned to paint for a chapel in the Dominican College at San Rafael. For the past two years she has been devoting herself to decorative murals of ecclesiastical subjects. The large painting upon which she is now at work is a triptych to be placed above the altar. The figures are life-size. The motif is "The Five Joyful Mysteries of the Rosary." In this new work which calls for great knowledge of figure painting and composition, this talented artist seems to have found her highest expression.

At some point in 1929-30 Fortune's organization officially adopted the name "Monterey Guild."<sup>173</sup>

In the late spring of 1932 Marjorie Tait of the *Pine Cone* visited Fortune's atypical studio and observed:<sup>174</sup>

The studio of Charlton Fortune in Monterey stands out in distinct relief amid the dozens of untidy, cluttered-up workshops that one expects to find quite as a matter of course. Its cool, dim shadows with curtains drawn against the north light, create a calm quiet background for the choice pieces of furniture and the flower-groupings. The room is dignified and expansive, although Miss Fortune's only remark was, as I expressed my appreciation, "It's simply a matter of putting things away."

Two years ago Charlton Fortune started in to do church work. Feeling it was high time something was done about the present style of ecclesiastical decoration and knowing that the little Catholic Church in Pacific Grove was to be redecorated, she asked for permission to paint the altar piece. As it happened, she designed the whole interior and at the same time stepped casually into prominence. This little church stands as an example of what can be done and is the small beginnings of what may turn out to be a country-wide movement for the establishment of an Ecclesiastical Arts Guild. . . .

Just at present she is working with Constable on the Church in San Rafael and is designing windows and painting the altar piece, which is in the form of a triptych, in her studio. The side panels close in on the center one to form a door that will be kept closed except at certain times during the year. The finished sketch is now on display at Gump's and from what I could see from this one, it must be a very lovely thing.

Miss Fortune is also working on an entirely new conception of the Passion of Christ. It will be another year before these fourteen groups of figures, depicting the Stations of the Cross, will be completed, but she feels it will be the best thing she has done.

They will be given a different handling than ever before, and will be treated as a decoration, first and foremost. The design, in each case, is of a quatrefoil in a circle, a very difficult shape to fill. The backgrounds will vary in color and the figures will stand out against vivid blues, greens and scarlets. The series will later be reproduced in the form of lithographs.

For the Exhibition of Modern Ecclesiastical Art at the de Young Memorial Museum in the fall of 1933 the Monterey Guild displayed "the altar fittings for the Holy Thursday Repository" from San Francisco's Mission Dolores Church and a faldstool designed by C. J. Ryland.<sup>175</sup> An elegant summary of the Guild's purpose and an interview with Fortune were published in March of 1935 by the *Pine Cone*.<sup>176</sup>

Work of E. Charlton Fortune and a group of artists and craftsmen known as the Monterey Guild is being widely heralded as presaging a return of the church to its old heritage of beauty and leadership in the arts. A comparatively new channel for expression, this venue into a rich new field, long neglected until the current revival, awaited the impetus of the right person's interest; one versed in church tradition and an artist as well.

The work is highly technical and difficult to describe, since it [requires] a thorough grounding in liturgical art. As Miss Fortune explains it, color and visual beauty departed from the church, along with music, under the influence of the Reformation, Puritanism and other factors, not least of which was just lack of taste.

The traditional part played by color in the emotional appeal of the services provided ammunition for attacks during the Reformation; that religion was based too exclusively on appeal to emotions. The modern point of view . . . is again offering a sanctuary to beauty.

At the same time, bringing of sincere and simple beauty into churches offers an unparalleled opportunity for guiding public taste, because of the number of people who come in contact with it, and may not care to seek it elsewhere.

"If people see authentically beautiful works of art in their churches week after week," Miss Fortune points out, "It sinks in and becomes a part of life." Miss Fortune's favorite definition of beauty is one written in the fourth century: "Beauty is the splendor of truth."

"Until about a century ago," Miss Fortune says, "The church recognized the extreme importance of the fine arts, as indicated by the fact that probably seven-eighths of the art activities preceding the Reformation were performed for the church or under its

patronage. In the last century, the church and the artists became mutually distrustful, to the disadvantage of both. In the last twenty years they have returned to closer harmony, as is indicated in the revival of beauty in churches throughout Germany, the Scandinavian countries, England and France. In art and architecture these churches are austere lovely to an extent that is remarkable in contrast to the voluptuousness of public taste."

"Use of honest materials to best advantage" is the watchword of the Monterey Guild, which includes, besides Miss Fortune, Myron Oliver and August Gay, who design furniture; Charles Sayers and Frederick Todd, wood-carvers; Robert Patterson, who works in wrought iron; Mrs. George Langford and Mrs. Ethel M. Little, who do the hangings [embroidered tapestries].

One of their recent commissions was the redecoration of the Dominican College in San Rafael, which was completed in time for midnight mass in Christmas eve. . . . It has been described as "obeying all rubrical directions and yet expressing an individuality seldom seen in modern churches." The altar is hung with rich rose-colored brocade worked with gold and silver and emblazoned with the Dominican arms flanked with supporters, the archangel Raphael and St. Dominic. . . .

Other enterprises have been the redecoration of the altar in the chapel of the University of Washington . . . the work [of the Guild] recognizes the need and tastes of the twentieth century. Its keynote is restrained simplicity and proportion, elimination of the rococo and extraneous details.

In February of 1937 her Guild received the second prize from the Liturgical Arts Society for the remodeling of the chapel at the Dominican College of San Rafael.<sup>177</sup> That June Fortune declared before "the woman's study group of the Carmel Mission" that her purpose was to revive liturgical art "in strict accordance with canonical law" while limiting excessive self-expression:<sup>178</sup>

. . . . Meaningless decoration is just what she and her fellow artists wish to see removed from the churches; the plaster angels, cupids, and wreaths of roses, so that all attention can be centered on the sanctuary and its few but beautifully composed furnishings, which have a ritualistic part in the service.

Practically, she said, this means that these objects must be increased in scale; the altar must be larger, but unornamented; the tabernacle, crucifix and candlesticks are all increased in size. On entering a church where attention has been fixed on these few details to the exclusion of commercial, factory-made art objects, the worshipper can compose himself for prayer. Otherwise, the effect is apt to be like facing a machine-gun barrage, the artist said. . . .

In August of 1939 the *Pine Cone* listed three new members of the Guild: Lloyd Hecht for metal and enamel work as well as William and Richard Friedland for cabinet work; Myron Oliver was no longer recorded as a Guild member.<sup>179</sup> Other Guild projects included the Jesuit retreat in Los Altos and the priests' house in San Juan. At the Golden Gate International Exposition of 1939-40 Fortune's designs for St. Angela's Church were featured with a display of photographs.<sup>180</sup> Euphemia's beloved mother died on January 20, 1940.<sup>181</sup> That fall she exhibited at the Monterey County Fair.<sup>182</sup> Shortly thereafter Fortune was given the prestigious commission to design the interior of the chapel in the new wing of the Mayo Brothers Hospital in Rochester, Massachusetts.<sup>183</sup> She joined Xavier Martinez and other artists in April of 1941 and contributed to the Shriners Exhibition at the Carmel Mission.<sup>184</sup>

Despite her full-time commitment to ecclesiastical art and the sharp decline in her production of merely decorative landscapes, she continued throughout the 1930s to support the art communities on the Monterey Peninsula with her time and labor, especially the CAA. Although not one of its founding members, she was selected in 1928 to sit on CAA's board of directors and was elected its first vice president between 1933 and 1936.<sup>185</sup> She continued to sit on the board of directors into 1937.<sup>186</sup> She frequently attended CAA functions, including a testimonial dinner in honor of the newly arrived Paul Dougherty.<sup>187</sup> In July and December of 1933 she was appointed to the CAA jury and hanging committee.<sup>188</sup> In 1934 she attended the meeting that voted for the incorporation of the CAA.<sup>189</sup> In the mid 1930s, after a hiatus of more than four years, she returned to the monthly CAA exhibitions and displayed primarily her canvases from the mid to late 1920s or recent religious subjects.<sup>190</sup> In February of 1934 she donated one of her "bay scenes" to the CAA fundraising raffle and served on its jury that summer.<sup>191</sup> In the fall of 1935 and 1936 she also served on the organizing committee for the CAA's annual Bal Masque at the Del Monte Hotel.<sup>192</sup> At the CAA's January exhibit in 1936 art critic Thelma B. Miller wrote in the *Pine Cone*: "E. Charlton Fortune shows one of her studies at which she excels in her *First Communion-Chartres*, balanced in color and design, and particularly vibrant because of her strong, sure handling of brush and pigment."<sup>193</sup> At that venue in August of 1936 she again re-exhibited her "extraordinarily interesting" *Drying Sails*.<sup>194</sup> That November at the CAA Gallery she displayed *St. Tropez*, "painted so often and so well . . . shown in a different mood . . . its clear, gay colors subdued by a grey sky."<sup>195</sup> She contributed in February of 1938 to the first exhibition of CAA members in Salinas.<sup>196</sup> A month later at the CAA Gallery her old chestnut, *Santa Barbara*, was described by critic Sally Fry in *The Carmel Cymbal* as "beautiful and peaceful" whether hung upside down or not.<sup>197</sup> Fortune donated one of her paintings in December of 1938 to the

CAA raffle to raise money for an extension to the Gallery; the following summer the *Pine Cone* observed that Fortune had removed herself from local exhibits because of her work at the Monterey Guild.<sup>198</sup>

In addition to her devotion to the Carmel art colony, there was a strong commitment to the community in Monterey. She and Armin Hansen were the only artists selected in 1929 to hang their paintings in Monterey's new Chamber of Commerce building.<sup>199</sup> In January of 1931 Fortune joined fellow artists Stanley Wood and Myron Oliver to become one of the fifteen elected board members of the newly incorporated Monterey History and Art Association (MHAA) and served with William Ritschel and Armin Hansen on the MHAA's "art committee;" two years later Fortune was placed on the committee for the preservation of Colton Hall.<sup>200</sup> Miss Fortune served with that organization through the 1930s. While en route to a MHAA meeting in August of 1931 she narrowly escaped serious injury "when her car overturned trying to make a right hand turn too rapidly."<sup>201</sup> For her return to the Del Monte Art Gallery in December of 1932 she re-exhibited her classic *Drying Sails-St. Tropez*.<sup>202</sup> One year later she and Francis McComas became co-directors of the local Federal Public Works Art Project, which was established to paint murals in Monterey's Custom House, and both supervised the contributing artists: Burton Boundey, August Gay, Evelyn McCormick, James Fitzgerald and Henrietta Shore.<sup>203</sup> Fortune, McComas and Hansen served on the "advisory committee" for the federally sponsored SERA art project in Monterey County.<sup>204</sup> Between May 30<sup>th</sup> and June 30<sup>th</sup> of 1934 the Stanford University Art Gallery hosted one of the last solo exhibitions of Fortune's secular paintings.<sup>205</sup> One of her twenty-five displayed works may have been the study of Monterey's *Old French Consulate* which was painted in a very peculiar, almost mauresque fashion.<sup>206</sup> Shortly thereafter she displayed her 1925 canvas, *St. Tropez in Spring*, at the First Annual of the Academy of Western Painters; her oil entitled *St. Tropez-Evening-1936* was part of an exhibition of her work sponsored by The Western Association of Art Museum Directors.<sup>207</sup> Several of Fortune's paintings were part of the Louise de Haven collection of Peninsula artists that was given as a bequest to the City of Monterey in 1942 on condition that a suitable municipal gallery was found.<sup>208</sup>

Early in 1943 Fortune left California and over the next fifteen years moved her Guild to several locations, including the Portsmouth Priory in Portsmouth, Rhode Island, and the diocese of Kansas City in Missouri.<sup>209</sup> For the latter she created under the patronage of archbishop Edwin O'Hara a cycle of paintings on the life of St. Peter for the reredos in the sanctuary of St. Peter's Catholic Church as well as the bronze tabernacle.<sup>210</sup> Fortune exhibited several painted triptyches at the Architectural League in New York City in the late fall of 1943.<sup>211</sup> Her publications confronted the difficult questions regarding the selection of "quality" ecclesiastical art in a world dominated by the "modern movement" and the necessity of creating original works for churches with limited budgets.<sup>212</sup> In 1947 she made a trip to Mexico and painted the Santa Prisca Cathedral in Taxco.<sup>213</sup> In La Jolla she designed the altars not only for the Church of Mary, Star of the Sea, but also for the local Episcopal church.<sup>214</sup> Fortune authored several books, including *Notes on Art for Catholics* for the William Rockhill Nelson Art Gallery in Kansas City. She also redesigned the chapel at St. Peter's Hospital in Olympia, Washington, executed the reredos in the chapel of Oakland's Providence Hospital and contributed furnishings to the Church of the Sacred Heart at Hubbard Woods, Chicago. In all her Guild completed over sixty projects.<sup>215</sup> In March of 1951 her work was included in the Pioneer Artists Exhibition at the Carmel Art Association.<sup>216</sup> Among her many awards were the gold medal of the American Institute of Architects in 1947 and the medallion *Pro Ecclesia et Pontifice* conferred by Pope Pius XII. The latter award was bestowed in 1955 for her mosaic of the Immaculate Conception, which measured sixteen by twenty-five feet, at the Cathedral in Kansas City.<sup>217</sup> In 1954 she completed a panel for the Cathedral in Reno, Nevada.<sup>218</sup> Four years later she made her last trip to Europe which included a visit to the Vatican.<sup>219</sup>

She returned to San Francisco in 1960. Three years later Miss Fortune retired to an apartment in the Carmel Valley Manor and died on May 15, 1969.<sup>220</sup> In 1989-90 a major retrospective of her work was held at the Monterey Peninsula Museum of Art, Laguna Art Museum and Oakland Museum of California.<sup>221</sup> The Carmel Art Association staged another retrospective in 2001 and published a substantial catalogue.<sup>222</sup>

**ENDNOTES FOR FORTUNE:** 1. In 1902 Fortune painted a watercolor that depicted part of the façade and grounds of Barnsmuir (Howell, p.32). / 2. Bernier, p.169; CPC, November 23, 1934, p.5. / 3. *New York Passenger Lists*, Liverpool to New York City, arrived on June 22, 1904. / 4. Halteman, pp.146, 157. / 5. SFL, December 17, 1905, p.39. / 6. SFL, February 18, 1906, p.23; Schwartz, *Northern*, p.61. / 7. Howell, p.33. / 8. Trask, p.314. / 9. LAT, May 31, 1914, p.3-4; Howell, p.34. / 10. Schwartz, *Northern*, p.61. / 11. U.S. Census of 1910 [ED 1324, Sheet 10B]. / 12. *Harper's Magazine*, October 1910, pp.661-669. / 13. Bernier, p.169. / 14. Crocker: 1912, p.1833; 1913, p.696. / 15. SFL, December 8, 1912, p.31. / 16. SFL, December 1, 1912, p.49. One of the exhibited paintings may be the work presently titled, *Waters Off Monterey* (as reproduced in Howell, p.39). / 17. SFL, December 15, 1912, p.61; cf. Howell, p.35. / 18. SFL, January 26, 1913, p.29. / 19. SFL, March 2, 1913, p.29. / 20. SFL, March 9, 1913, p.31. / 21. SFL, March 23, 1913, p.13. / 22. SFL, April 6, 1913, p.30; SFC, April 6, 1913, p.27. / 23. SFL, June 15, 1913, p.32. / 24. This painting is undoubtedly the same canvas displayed in April at the SFAA (cf., SFX, July 6, 1913, p.26; Appendix 2). / 25. LAT, September 20, 1914, p.3-5. / 26. SFC, September 14, 1913, p.21. / 27. Schwartz, *Northern*, p.61. / 28. SFC, December 7, 1913, p.21. / 29. SFL, December 8, 1913, p.3; SFC, December 14, 1913, p.62. / 30. TOI, March 8, 1914, p.30; BDG, March 13, 1914, p.8. / 31. SFC, March 8, 1914, p.30; April 12, 1914, p.19; May 3, 1914, p.27; SFX, March 29, 1914, p.32; April 19, 1914, p.18. / 32. SFC, April 26, 1914, p.31. / 33. Howell, pp.54, 76f. / 34. LAT, May 31, 1914, p.3-4; June 7, 1914, p.3-6; B & B, February 15, 1989, No.2065. / 35. MDC: July

19, 1914, p.1; July 23, 1914, p.4. / 36. Appendix 3. / 37. Refer to narrative in Chapter 5 and notes 147-48, 150, 153. / 38. SFC: September 6, 1914, p.17; September 27, 1914, p.19; November 29, 1914, p.15. / 39. SFC, November 22, 1914, p.49. / 40. SFX, November 25, 1914, p.8. / 41. B & B, December 10, 2007, No.99. / 42. Moore, p.B-53. / 43. SFC, July 25, 1915, p.17. / 44. E. Charlton Fortune, *Scrapbook*, Manuscript Archives of California Art, The Oakland Museum of California, p.6; SNT, 35, 1915, p.323; cf., CPC, June 23, 1915, p.4; TOI, June 25, 1922, p.S-5. / 45. Trask, pp.159, 175, 217, 219, 228, 314; LAT, May 2, 1915, p.3-21. / 46. B & B, November 22, 2010, No.49; cf. Howell, pp.46f. / 47. *Summer (Landscape)* is frequently reproduced and is characterized by an unusual symmetry. Strong verticals in the trees on the right and the horizontal fence at the top are interrupted by a diagonal motif seen at the left of center with a figure on a partially shaded bridge. Fortune's application of paint, occasionally resulting in a messy crosshatching, engenders a visual disturbance that contradicts the supposed quietude of the subject. However, the superb modulation of her colors - browns, greens, whites and grays - weaves a successful composition worthy of a silver medal (LAT, January 17, 1915, p.3-14; for reproductions of the painting see: Brennan, p.16; Howell, p.45; B & B, November 23, 2009, No.48). / 48. TOI, November 21, 1915, p.24. / 49. AAA: 12, 1915, p.374; 14, 1917, p.486; 16, 1919, p.371; Crocker: 1918, pp. 657, 1836; 1919, p.1778; 1920, p.692; 1921, p.262. / 50. U.S. Census of 1920 [ED 225, Sheet 6B]. / 51. TOI, May 20, 1917, p.14; TWP, September 8, 1917, p.11; CPC: October 24, 1918, p.1; June 3, 1920, p.1; SFC, August 17, 1919, p.6-E. / 52. CPC: March 1, 1916, p.4; October 4, 1916, p.4; March 1, 1917, p.1; TOI, February 11, 1917. / 53. TWP, June 30, 1917, p.11. / 54. SFC: February 7, 1915, p.22; April 1, 1917, p.23. / 55. SFC, January 22, 1916, p.8. / 56. SFC, April 9, 1916, p.23; TOI, May 7, 1916, p.22. / 57. SFC, January 2, 1916, p.24. / 58. TOI, January 28, 1916, p.5; February 2, 1916, p.4; February 20, 1916, p.48; SFC: February 6, 1916, p.19; February 20, 1916, p.24. / 59. CPC, February 9, 1916, p.1. / 60. TOI: June 11, 1916, p.13; June 18, 1916, p.14; July 2, 1916, p.13; July 16, 1916, p.20; September 17, 1916, p.42. / 61. TWP, November 11, 1916, p.11. / 62. SFC, July 2, 1916, p.19; TOI, September 17, 1916, p.42. / 63. TOI, November 12, 1916, p.27; November 26, 1916, p.34; LAT, November 26, 1916, p.3-2. / 64. TOI, January 14, 1917, p.24. / 65. TOI, April 18, 1920, p.6-S. / 66. TOI, May 9, 1920, p.11; MDC, May 10, 1920, p.3. / 67. TOI: March 24, 1918, p.36; May 12, 1918, p.24; SFB, March 24, 1919, p.15. / 68. SFC, January 17, 1917, p.18. / 69. SFC, January 14, 1917, p.26. / 70. TOI, February 11, 1917, p.24; cf., SFC: January 21, 1917, p.19; February 4, 1917, p.18; February 11, 1917, p.D-3; TWP, February 17, 1917, p.10. / 71. *The Bakersfield Californian*, April 5, 1917, p.2; CSM, September 14, 1917, p.8; cf. TOI, August 5, 1917, p.20. / 72. CPC, August 16, 1917, p.1. / 73. TOI, December 2, 1917, p.21. / 74. TWP, December 29, 1917, p.18. / 75. TWP, March 30, 1918, p.17. / 76. TWP, April 27, 1918, p.16. In 1921 *The Senora's Garden* was shown in London and Liverpool. / 77. TWP, May 18, 1918, p.16. / 78. SFX, May 30, 1918, p.52. / 79. TOI: August 5, 1917, p.20; September 30, 1917, p.20; October 27, 1918, p.6; SFC, October 20, 1918, p.2-E. / 80. SFC, December 8, 1918, p.10-S; for a reproduction of Fortune's painting the *Cabbage Patch* see Howell, p.41. / 81. AMG 9, 1918, p.277. / 82. TOI, July 4, 1915, p.51. / 83. CPC, November 20, 1919, p.2. / 84. SFC, November 19, 1919, p.9-E; BDG, July 8, 1922, p.6. / 85. LAT: March 14, 1920, p.3-2; July 10, 1921, p.3-2; NYT, September 12, 1920, p.7-10; BDG, June 25, 1921, p.6; MDC: June 30, 1921, p.2; July 7, 1921, p.4; CRM, August 28, 1930, p.2; TOI, November 15, 1931, p.6-S; CPC, December 9, 1932, p.6. / 86. CPC: September 9, 1920, p.3; December 2, 1920, p.8; Appendix 2. / 87. CPC, August 18, 1921, p.6. / 88. TOI, July 4, 1920, p.5-S; cf. SFC, August 8, 1920, p.E-3. / 89. SFB, January 25, 1919, p.6; TOI: February 9, 1919, p.29; March 6, 1919, p.3; March 9, 1919, p.31. / 90. TOI, March 23, 1919, p.10; SFAI: 1, 1919, p.6; 1919, p.E-3; TOI, December 7, 1919, p.6-B. / 92. SFC: October 5, 1919, p.E-5; November 16, 1919, p.E-5; TOI, November 16, 1919, p.S-7; CPC, November 20, 1919, p.9. / 93. SFC, February 15, 1920, p.E-3; TOI, March 21, 1920, p.S-3; cf. Brennan, p.22, fig.20. / 94. TWP, May 15, 1920, p.9. / 95. TOI, September 26, 1920, p.6-S; cf., SFC: September 19, 1920, p.S-7; September 26, 1920, p.8-S; BDT, September 25, 1920, p.3; TOI, December 12, 1920, p.B-11. / 96. TOI, December 19, 1920, p.6-S; SFC, December 19, 1920, p.S-7; SFX, January 9, 1921, p.6-N. / 97. CPC, December 23, 1920, p.4. / 98. SFC, January 30, 1921, p.S-7; cf., TOI, January 16, 1921, p.S-5; CPC, February 17, 1921, p.7. / 99. *The Town Gossip* is reproduced in Howell, p.58. / 100. SFC, March 6, 1921, p.2-F. Fortune's paintings were periodically exhibited at the National Academy until 1932. / 101. As cited in TOI, April 3, 1921, p.6-S. / 102. TOI, September 4, 1921, p.4-S. / 103. CPC, February 5, 1921, p.3; SFC, February 6, 1921, p.6-S; TOI: February 13, 1921, p.S-7; February 20, 1921, p.W-5; TAT, March 5, 1921, p.159. / 104. SFC: June 20, 1920, p.E-3; November 28, 1920, p.10-S. / 105. U.S. Passport Applications No.187473, issued on February 3, 1921 in San Francisco. / 106. TOI, December 23, 1923, p.B-7. / 107. AAA: 18, 1921, p.421; 20, 1923, p.520; 22, 1925, p.491. / 108. As cited in TOI, September 4, 1921, p.4-S; CPC, September 15, 1921, p.6; cf., SFC, August 7, 1921, p.E-3; CPC, August 18, 1921, p.6. / 109. As cited in TOI, September 4, 1921, p.4-S. / 110. B & B, February 7, 1990, No.1138; cf. Howell, p.38. / 111. TOI, March 26, 1922, p.S-5. / 112. TOI, June 25, 1922, p.S-5. / 113. CPC, August 31, 1922, p.12; ARG, August 1927, p.2. / 114. MDC, August 23, 1922, p.4; TOI, December 23, 1923, p.B-7. / 115. U.S. Passport Application No.270831, issued on April 18, 1923 in London. / 116. NYT, May 1, 1924, p.19; ARG, August 1927, p.2; TOI: August 7, 1927, p.4-B; October 23, 1927, p.S-7; CRM, July 11, 1928, p.9; SFC, May 28, 1933, p.D-3. / 117. SFC, July 4, 1926, p.8-F. / 118. TOI, December 23, 1923, p.B-7. / 119. BDG, April 16, 1925, p.6. / 120. CPC, April 3, 1926, p.3; AAA: 24, 1927, p.562; 26, 1929, p.598; SFC, April 17, 1927, p.D-7; TOI, August 7, 1927, p.4-B. / 121. Perry/Polk: 1930, p.218; 1937, p.217; 1941, p.274. / 122. U.S. Census of 1930 [ED 17-24, Sheet 28A]. / 123. CVRI, Monterey County: 1940-1942. / 124. CPC: July 2, 1926, p.11; July 9, 1926, p.11; BDG, October 23, 1926, p.5. / 125. TOI, January 23, 1927, p.8-M. / 126. SFC: June 19, 1927, p.D-7; BDG: June 23, 1927, p.6; September 10, 1927, p.7; ARG, August 1927, p.8; TOI, September 4, 1927, p.S-5; TAT, September 17, 1927, p.12. / 127. TAT: June 16, 1928, p.9; June 23, 1928, p.13; TOI, June 17, 1928, p.5-S; SFC: June 10, 1928, p.D-7; June 17, 1928, p.D-7; June 24, 1928, p.D-7; October 7, 1928, p.D-7; BDG, June 21, 1928, p.7. / 128. TOI, December 18, 1927, p.S-5; BDG: December 31, 1927, p.7; January 18, 1928, p.7. / 129. MPH, August 25, 1927, p.1; CPC: September 2, 1927, p.7; August 26, 1932, p.5; TOI, September 11, 1927, p.6-S; BDG, September 12, 1929, p.7; TWP: September 21, 1929, p.12; September 20, 1930, p.12; TAD, October 1, 1929, p.19; AAA 30, 1933, pp.517f; CPC, November 23, 1934, p.5. / 130. CPC, September 11, 1931, p.2. / 131. CPC: Sept. 6, 1929, p.6; Sept. 13, 1929, p.13; SFC, Sept. 8, 1929, p.D-5; cf. Howell, p.57 and Errata. / 132. SFC: Sept. 7, 1930, p.4-D; April 19, 1931, p.D-7; CPC, Sept. 12, 1930, p.6; TOI, Sept. 14, 1930, p.6-S. / 133. SFC, May 28, 1933, p.D-3; BDG, June 1, 1933, p.7. / 134. TOI, Sept. 17, 1933, p.8-S; SFC, Sept. 17, 1933, p.D-3; CPC, Sept. 22, 1933, p.6. / 135. TAT, October 29, 1927, p.16. / 136. ARG, November 1927, p.10. / 137. SFC: October 16, 1927, p.D-7; October 30, 1927, p.D-7; cf. BDG, October 29, 1927, p.7. / 138. TOI, October 23, 1927, p.S-7. / 139. TOI: October 30, 1927, p.8-M; November 6, 1927, p.6-S; December 4, 1927, p.6-S. In a letter to Lehre Fortune expresses her frustration with the overly critical Modernists who detest "emotional expression" in art (Letter from E. C. Fortune to F. W.

Lehre, November 16, 1927, Archives of California Art, The Oakland Museum of California). / **140. TOT:** November 13, 1927, p.S-7; November 20, 1927, p.S-7; November 27, 1927, p.S-5; cf. **SFC,** November 13, 1927, p.D-7. / **141. TOT:** November 13, 1927, p.S-7; November 20, 1927, p.S-7. / **142. ARG,** March 1928, p.8. / **143. TOT:** December 11, 1927, p.8-S; December 25, 1927, p.S-3; **CRM,** February 29, 1928, p.7. / **144. LAT,** February 5, 1928, p.3-14. / **145. CPC,** March 9, 1928, p.7. / **146. ARG,** February 1928, p.4; **CPC,** February 10, 1928, p.4. / **147. As cited in SFC,** April 8, 1928, p.D-7; cf. **CPC,** May 4, 1928, p.5. / **148. CRM,** April 4, 1928, p.7. / **149. SFC,** June 24, 1928, p.D-7; cf. **TOT,** May 20, 1928, p.S-5; **SFC,** May 27, 1928, p.D-7; **BDG,** June 1, 1928, p.11. / **150. CRM,** June 27, 1928, p.5. / **151. CPC,** July 6, 1928, p.4. / **152. CPC:** June 29, 1928, p.4; July 27, 1928, p.4. / **153. CRM,** July 11, 1928, p.9. / **154. CPC,** June 22, 1928, p.4. / **155. The Lethbridge Herald,** July 12, 1929, p.16; Appendix 4. / **157. LAT,** September 1, 1929, p.3-18; cf. **SFC,** September 8, 1929, p.4. / **158. CPC:** January 17, 1930, p.6; January 31, 1930, p.6; **TWP,** January 25, 1930, p.12. / **159. BDG,** January 30, 1930, p.7; **SFC,** February 2, 1930, p.D-5; **TOT,** February 2, 1930, p.S-7; **CPC,** February 7, 1930, p.12; **TWP,** February 8, 1930, p.12. / **160. SFC,** April 27, 1930, p.D-5; **TWP,** May 3, 1930, p.12; **TOT:** May 4, 1930, p.B-5; May 11, 1930, p.S-7; **CPC,** May 9, 1930, p.4. / **161. CRM,** May 1, 1930, p.12; **CPC,** May 2, 1930, p.5; **SFC,** May 18, 1930, p.D-5. / **162. NYT,** December 7, 1930, p.7-13. / **163. CPC,** June 17, 1932, p.7; Falk, p.1162. / **164. CPC,** October 9, 1931, p.8. / **165. CPC,** November 13, 1931, p.8. / **166. CPC,** May 23, 1930, p.14. / **167. CRM,** March 20, 1929, p.6; Howell, pp.90f. / **168. SFC,** October 28, 1928, p.D-7; **CRM,** March 20, 1929, p.6; **CPC,** March 22, 1929, p.14. / **169. TOT,** January 4, 1931, p.S-7. / **170. Howell,** pp.85f. / **171. CPC,** October 23, 1931, p.7. / **172. CRM,** October 22, 1931, p.4. / **173. MPH,** February 12, 1968, p.5. / **174. CPC,** June 17, 1932, p.7. / **175. BDG,** October 5, 1933, p.5. / **176. CPC,** March 8, 1935, p.17. / **177. MPH,** February 25, 1937, p.7; Ball, p.225. / **178. CPC,** June 11, 1937, p.9. / **179. CPC,** August 25, 1939, p.17. / **180. MPH,** December 8, 1950, p.10. / **181. CPC,** January 26, 1940, p.12. / **182. CCY,** October 4, 1940, p.7. / **183. LAT,** November 24, 1940, p.3-9. / **184. SFV,** April 26, 1941, p.13. / **185. CPC:** August 17, 1928, p.4; December 8, 1933, p.7; August 24, 1934, p.27; August 16, 1935, p.5; **BDG,** August 23, 1928, p.7; **SFC,** Sept. 9, 1928, p.D-7; **CSN,** December 7, 1933, p.1; **AAA:** 30, 1933, p.61; 31, 1934, p.72; 32, 1935, p.81; **TOT,** February 25, 1934, p.12-S. / **186. CPC,** August 14, 1936, p.2. / **187. CPC,** February 13, 1931, p.3. / **188. CPC:** July 7, 1933, p.1; December 15, 1933, p.18. / **189. CSP,** March 31, 1949, p.8. / **190. Appendix 4; CPC:** March 30, 1934, p.6; **February 8, 1935, p.8; November 8, 1935, p.4; CSN:** April 19, 1934, p.4; August 2, 1934, p.3. / **191. CPC:** February 23, 1934, p.1; March 23, 1934, p.5; July 27, 1934, p.2. / **192. CPC,** September 21, 1934, p.1; **TOT:** Sept. 8, 1935, p.2-S; September 29, 1935, p.22-B; September 21, 1936, p.B-9. / **193. CPC,** January 17, 1936, p.4. / **194. CPC,** August 21, 1936, p.4. / **195. CPC,** November 20, 1936, p.5. / **196. CPC,** February 18, 1938, p.7. / **197. CCY,** March 11, 1938, p.9; cf. **CPC,** March 18, 1938, p.2. / **198. CPC:** December 23, 1938, pp.1f; August 25, 1939, p.17. / **199. TOT:** May 6, 1929, p.4-B; May 14, 1929, p.25. / **200. CPC:** January 16, 1931, p.7; January 18, 1935, p.19; January 24, 1936, p.16; **MPH,** January 20, 1931, p.1; **TOT,** March 5, 1933, 6-S. / **201. Her motor accident received wide newspaper coverage (TOT,** August 19, 1931, p.B-9; **CPC,** August 20, 1931, p.2; **HDR,** August 25, 1931, p.3). / **202. CPC,** December 9, 1932, p.6. / **203. CPC:** December 29, 1933, p.3; January 12, 1934, p.7. / **204. CPC:** November 23, 1934, p.5; March 29, 1935, p.7; April 19, 1935, p.1. / **205. CPC,** May 25, 1934, p.14; **BDG:** May 25, 1934, p.7; June 8, 1934, p.6; **TWP,** June 2, 1934, p.13. / **206. Brennan,** p.50. / **207. Moore,** p.B-53; B & B, June 25, 1998, No.5468. / **208. The Huntingdon Daily News (Pennsylvania),** February 4, 1942, p.4. / **209. MPH:** December 8, 1950, p.10; February 12, 1968, p.5. / **210. Eight of the preliminary sketches for this project survive: B & B,** August 7, 2006, No.1177. / **211. NYT,** December 15, 1943, p.24. / **212. Liturgical Arts:** 5.2, 1936, pp.70-73; 18.1, 1949, pp.73-76. / **213. B & B,** December 10, 2007, No.103. / **214. MPH,** December 8, 1950, p.10. / **215. MPH,** February 12, 1968, p.5. / **216. MPH,** October 29, 1960, p.A-7. / **217. Howell,** p.82. / **218. Ibid.,** p.99. / **219. MPH,** February 12, 1968, p.5. / **220. MPH,** May 16, 1969, p.4; California Death Index; cf., *E. Charlton Fortune, Autobiographical Essay* [unpublished typescript of 1967] in the E. Charlton Fortune Papers, Monterey Museum of Art; E. Charlton Fortune, *Scrapbook*, Manuscript Archives of California Art, The Oakland Museum of California, pp.1ff; Hailey, vol. 12, pp.54-76; Baird et al., pp.15f; Kovicnik, p.97; Falk, p.1162; Hughes, p.390; Jacobsen, p.1111; Susan Landauer in Trenton, pp.19f; Spangenberg, p.68; Terry St. John in Jones, *Impressionism*, pp.17-21; Gerds and South, pp.24ff; Petteys, p.255; Orr-Cahall, p.96; Janet Dominik in Westphal, *North*, pp.69-73, 195; **MPH,** October 18, 1981, p.9-B. / **221. MPH,** October 22, 1989, p.6-D; Brennan, passim. / **222. CPC,** December 29, 2000, p.8-A; Howell, passim.

**MARGARET FRAME (1903-19??)** submitted her well-received *Portrait of a Woman* at the Seventeenth Annual Exhibition of the Carmel Arts and Crafts Club in 1923.<sup>1</sup> That September the *Carmel Pine Cone* provided the following biography on the artist:<sup>2</sup>

Miss Margaret Frame of Regina, Saskatchewan, is among the art students who spent the summer in Carmel. This young Canadian artist, who is the daughter of the late Joseph Fulton Frame, K. C., one of the most distinguished members of the Canadian bar, exhibited the "Portrait of an Old Austrian Woman" at Arts and Crafts Hall this summer, where it was the subject of much favorable comment.

In this portrait, which was painted by Miss Frame in Regina last autumn, the youthful artist has achieved in a great measure the distinctive atmosphere she had striven for. This portrait was sent to the Forty-fourth Annual Exhibition of the Royal Canadian Academy, in Montreal, where it was hung.

This in itself was no small feat, the picture being painted without the benefit of criticism from teacher, when Miss Frame was only 19, but she was further honored by the following from the pen of the distinguished art critic, S. Morgan-Powell, when he spoke of the portrait as "a fine, strongly drawn and painted portrait . . . in which the modeling of the hands in particular is excellent.

Miss Frame began her studies with Inglis Sheldon-White, a noted English landscape and portrait painter, whose exhibits in the Royal Academy, London, are well known. She has also studied in Boston, where she was a student at the Museum of Fine Arts, and also received private instruction from Philip Hale. This summer she has been doing out-of-door sketching with Paul Mays. She is leaving

Carmel in the near future for the east, and in a few months will continue her studies in Paris.

Versatile, original and charming, Miss Frame's work has a certain future. The National Gallery of Ottawa has asked her to send some of her work to the British Empire Exhibition to be held in London from April 1 to September 1, 1924.

According to one report, Miss Frame and her mother had settled in Seattle prior to arriving in Carmel.<sup>3</sup>

**ENDNOTES FOR FRAME:** 1. Appendix 2. / **2. CPC,** September 22, 1923, p.3. / **3. CPC,** August 25, 1923, p.10.

**WILLIAM (Will) E. FRATES (1900-1969)** was born on January 25<sup>th</sup> at the family farm in Brooklyn Township, an unincorporated area between Oakland and San Leandro in Alameda County, California. According to the U.S. Census of 1900, his parents, Antone (habitually called "Frank") and Mary, immigrated to the United States from the Portuguese Azores.<sup>1</sup> William had no sisters, but five older brothers and four siblings who died soon after birth. Ten years later the family still resided in Brooklyn and had an official address on East Fourteenth Street.<sup>2</sup> In September of 1918 on his World War I draft registration card he listed his occupation as "cattle man" and his address at the new parental home, 7420 Rudsdale Street in Oakland.<sup>3</sup> Shortly thereafter Frates found employment with the U.S. Postal Service. He took the occasional private art lesson from William Otto Emerson, but was essentially a self-taught painter. By the mid 1920s his landscapes began to appear in local galleries. He exhibited at the Annuals of the Berkeley League of Fine Arts between 1923 and 1928.<sup>4</sup> At the League's 1925 Summer Annual he displayed three pastels that moved H. L. Dungan, art critic for *The Oakland Tribune*, to remark: "He sees things in an interesting way and his coloring is good."<sup>5</sup> Frates' work appeared at the Second Annual of the Oakland Art Gallery in 1923.<sup>6</sup> He exhibited in December of 1925 at the Hotel Claremont Art Gallery in Berkeley.<sup>7</sup> In February of 1926 *The Oakland Tribune* ran this biography under the bold caption – **Painting is Mail Carrier's Hobby:**<sup>8</sup>

Six days a week he delivers mail to the rural districts of Hayward. Sundays, evenings and holidays he devotes his time to painting.

The painter-mailman is Will Frates, 27-year-old resident of Hayward, whose landscape paintings, Italian polychrome work and pastels have gained recognition in some of the leading galleries of the Pacific coast.

While many of Frates' paintings are done in the quiet atmosphere of his home on Foothill Boulevard, at the base of the foothills, he is a habitu  of Carmel and Monterey and other picturesque spots on the Pacific coast during vacation periods. Sequoia National Park, Yosemite Valley and Oregon have seen him.

Two months later he contributed to Berkeley's All Arts Club at the Northbrae Community Center.<sup>9</sup>

In 1927 his work was accepted to the Paris Salon and *La Revue Moderne* offered this assessment:<sup>10</sup>

The works of this painter do not derive their charm and interest from a borrowed originality of composition.

Will Frates limits his ambition to a sincere interpretation of nature, but by sincere we do not mean servile, for the artist follows his own interpretation regardless of any school or style, and the vivid sentiment of the picturesque guides the artist in the choice of his subjects and of the elements of which they are composed.

Will Frates aims above all to express the grand character of things and places them in a true atmosphere. Loving bright colors, he chooses nevertheless in preference those pleasing to the eye, as he also chooses subjects that lend themselves to an artistic interpretation.

The two excellent canvases of Will Frates exhibited in the Salon des Ind pendants – "California Hills" and "Harvest Time," testify in their author a vision large and sane, together with a robust craftsmanship. . . .

Will Frates has taken part in several art exhibits in California and New York, and his pictures were the object of favorable comments from the press, which has given him the highest praise and recommendation. He received a first prize for his painting "Redwood Canyon Road" and a second prize for a marine.

In December of 1927 his canvas entitled *Foothill Farms* was exhibited at the Gallery of Cloyne Court in Berkeley under the auspices of the Berkeley League of Fine Arts.<sup>11</sup> Between 1928 and 1931 he contributed to the Jury-free Exhibitions of the Oakland Art League at the Oakland Art Gallery.<sup>12</sup> In 1929 for that event his painting *Cruiser 'Bear'* received special notice.<sup>13</sup> A year later at that venue his Carmel "pastel of cypress and seashore" was characterized as a "good bit of color" and his study of Monterey's *Stevenson House* was said to have "free handling, good color."<sup>14</sup> Regular exhibitions in his Hayward studio at 30 Foothill Boulevard, which often followed summer painting expeditions to the Sierras, Utah and the Canadian Rockies, attracted visitors from throughout the San Francisco Bay Area.<sup>15</sup> Frates never married but was active in Hayward society, especially within the small circle of resident artists.<sup>16</sup> On the Hayward voter index he registered as a "Republican" during the mid-to-late 1930s.<sup>17</sup>

Throughout the 1930s his work received wide recognition. He contributed to the California State Fair and the Fresno County Fair in 1930.<sup>18</sup> At the latter he won awards for his *California Coast at Santa Cruz*

and his pastel, *The Canyon of Makuntawep* in Zion Park. That summer he began to exhibit with the Carmel Art Association (CAA).<sup>19</sup> In December of 1930 the Casa de Mañana Gallery of Berkeley staged a solo exhibition of his oils, pastels and block prints.<sup>20</sup> That show was extended into January.<sup>21</sup> He and William Emerson designed the "art room" at Hayward's Bret Harte Grammar School where thirty-five of Frates' paintings were displayed in February of 1931.<sup>22</sup> Also that month he exhibited at the Annual of the Oakland Art Gallery and at the State-wide Annual in Santa Cruz.<sup>23</sup> At the Seventeenth Exhibition of the CAA in June of 1932 he displayed *Pinnacle Peak*.<sup>24</sup> His submission to the Santa Cruz Annual in 1933 was a pastel entitled *Tide Water Ranch*.<sup>25</sup> Of Frates' entries to the 1933 Jury-free Exhibition at Oakland, H. L. Dungan observed that his *Beach Workshop* had "shadows badly handled."<sup>26</sup> His work was accepted to the California State Fair of 1934 and 1939.<sup>27</sup> From the 1934 through the early 1940s Frates was an exhibiting member and served on the "special committee" of the Bay Region Art Association whose shows were staged primarily in the Oakland Art Gallery.<sup>28</sup> There in 1935 he exhibited *Mexican Street*.<sup>29</sup> His first major one-man show outside of the East Bay was staged in the fall of 1936 by the Bay Region Art Association at San Francisco's Furth Building.<sup>30</sup> H. L. Dungan described his landscapes and architectural studies in oil, watercolor and pastel as "nearly good . . . his clouds are very good . . . but Frates seems a little uncertain about the rest of the situation . . . perhaps he is having a mental struggle over modernism and the calmer arts."<sup>31</sup> In February of 1938 at the Santa Cruz Annual he exhibited *Golden Foothills* and a month later displayed the same painting at the Annual of the Oakland Art Gallery.<sup>32</sup>

Frates' work appeared at the Golden Gate International Exposition in 1939-40. At this time he publicly rejected many of the tenets of Modernism and began to exhibit with the reactionary and very conservative Society for Sanity in Art.<sup>33</sup> His 1941 contribution to the Society's Annual at the Palace of the Legion of Honor was *Late Afternoon*, "in rich brown-reds, the barn on the hill [is] well placed in the landscape."<sup>34</sup> In the spring of 1942 he exhibited with the American Artists Professional League at the Claremont Hotel in Berkeley.<sup>35</sup> He contributed to the Eleventh and Twelfth Annual Exhibitions of Water Colors, Pastels, Drawings and Prints at the Oakland Art Gallery in the fall of 1943 and 1944; at the latter he exhibited *San Leandro Farm*.<sup>36</sup> In March of 1944 at the Oakland Art Gallery Annual of Oil Painting and Sculpture his displayed canvas was entitled *Springtime in California*.<sup>37</sup> That June at the same venue Frates contributed to a show of Bay Region Artists.<sup>38</sup> Two years later at Oakland his painting, *Autumn Hills*, received an honorable mention.<sup>39</sup> His work appeared at the CAA Gallery in the American Artists Professional League "loan exhibition" in late summer of 1946.<sup>40</sup> He contributed to the First Annual Exhibition of the Hayward Art Association (HAA) in March of 1947 and to every subsequent show of that organization through the early 1960s; the HAA exhibitions, which were given extensive coverage in the local press, were held in the home shared by Frates and Elmer Stanhope at 21888 Foothill Boulevard.<sup>41</sup> Frates was a member of the conservative Society of Western Artists; in October of 1949 at that Society's Annual in the de Young Memorial Museum he exhibited a canvas entitled *Noyo* which was reproduced in *The Argonaut*.<sup>42</sup> He contributed to another exhibit of that same organization at the Oakland Art Gallery in February of 1951.<sup>43</sup> That spring at the Oakland venue his work was included in the "Garden Show" Exhibition; his canvas *Alviso* was reproduced at this time in *The Argonaut*.<sup>44</sup> His art continued as a regular feature at the Oakland Art Gallery into the early 1950s.<sup>45</sup> At the California State Fair Frates won the "popular award" in 1951 and the non-purchase prize in 1958.<sup>46</sup> In a show of the Society of Western Artists at the 1952 Sonoma County Fair his canvas *Springtime* won the third prize in the "oils category."<sup>47</sup> He returned to the 1953 Sonoma Fair and exhibited *California Rural*.<sup>48</sup> Over the next few years he won a series of awards at the State-wide Annuals of the Santa Cruz Art League: second prize in oil in 1953, first prize in watercolor in 1954 and the grand prize in 1955.<sup>49</sup> Virginia's Gallery and Studio in Berkeley staged a solo exhibit of his oils and watercolors in January of 1955.<sup>50</sup> Late that spring *The Argonaut* reproduced his painting *St. Ann Street*.<sup>51</sup> Frates displayed eighteen oils, watercolors and "casein paintings" in 1956 at the Crocker Art Gallery in Sacramento; a year later he and Clifford Holmes held a joint exhibition at the Laurel Branch Library in Oakland and exhibited at the Livermore Art Association.<sup>52</sup> He began to spend more time sketching in Nevada, especially with his close friend Clifford Holmes. In 1958 St. Mary's College in Moraga staged a solo show of Frates' oil and watercolors; a year later he received the "popular award" for oil painting at the Alameda County Fair and he won the first prize for pastels at the Hayward Art Festival. In July of 1962 he was honored by the San Luis Obispo Art Association with a retrospective of his work.<sup>53</sup>

From the 1950s through the early 1960s he increasingly devoted a large part of his life to teaching and administrative duties on behalf of regional art organizations. Immediately after he received the prize for "Best Painter" at the Alameda County Fair in 1949 he was appointed art director for the Fair's annual exhibitions, a position that he held for thirteen years.<sup>54</sup> In the spring of 1952 Frates was selected as a juror for the Nevada Art Association and exhibited with that group in Virginia City; his work also appeared in the Reno Art Center.<sup>55</sup> That fall he sat on the jury of the Berkeley Branch of the National League of American Pen Women.<sup>56</sup> He, Elmer Stanhope and Clifford Holmes were habitually elected the officers of the HAA.<sup>57</sup> At various times Frates was elected a juror, second

vice president and president of the Society of Western Artists; he was appointed to several committees with the American Artists Professional League.<sup>58</sup> In 1958 he was elected a director of the Oakland Art Association.<sup>59</sup> He served as a juror in 1956 for the Annual of the League of American Pen Women; from the mid 1950s to the early 1960s he was appointed to various committees and juries for the Jack London Square Art Festival in Oakland.<sup>60</sup> In the mid 1960s he taught art in Virginia City.<sup>61</sup>

In July of 1962 a scandal broke that destroyed his credibility and almost eliminated his career. Disgruntled members of eight Bay Area art organizations discovered that at least five of the medalists in the 1962 Annual Exhibition of Art at the Alameda County Fair had submitted fictitious addresses and that the "styles of the prize winners are so similar that they appear to be by the same artist although they were entered under the names of different persons."<sup>62</sup> Published photos of the suspicious art in *The Oakland Tribune* showed that this "collective style" was identical to that of Frates. Among the prestigious members of the newly appointed and very public investigating committee were Superior Court Judge Joseph Schenone, Guy Warren and Deputy County Auditor, Jack Robles. Frates resigned as art director of the Fair on July 17<sup>th</sup>, a few days before he and his paid assistant, Clifford Holmes, were scheduled to testify before the committee. At the hearing both men claimed that the paintings in question had been removed by unidentified "men from Fresno and Salinas" and were consequently unavailable for examination. The committee told Frates and Holmes that they were "suspects" in the commission of apparent fraud and demanded that they produce the five alleged artists by the 31<sup>st</sup> of July.<sup>63</sup> When the two men were "temporarily suspended" from the HAA by its board of directors, they claimed that "certain artists were trying to frame them" (no pun intended). Further investigation showed that the Hayward addresses of the five suspected artists included the residence of Holmes' aunt and the home of Frates' sister. The "Ghost Artists," as the newspapers called the fictitious winners, did not materialize at the deadline and Holmes and Frates were forced to sever all ties with the County Fair.<sup>64</sup> It was also discovered that eight checks made out to County Fair prize winners between 1959 and 1961 were countersigned by either Frates or Holmes. The home address for those winners happened to be the same as Frates and a close associate. The two accused artists claimed that the eight winners were "art students who signed over the checks in lieu of art lessons . . . or rented studio space in their homes."<sup>65</sup> Rather than reappear before the investigating committee to answer the specific charges in letters from seven disgruntled artists, Frates and Holmes fled to the Sierras. The governing board of the County Fair avoided the embarrassing publicity that a public prosecution would inevitably create and dropped the matter.

Frates' career had a slow, modest and quiet revival. In August of 1966 he held a small exhibition of his art in the San Leandro Community Library; that December he and his long-time partner, Clifford Holmes, directed the "art program" at an Alameda luncheon for the Daughter of American Revolution.<sup>66</sup> A year later his painting at the University of Santa Clara art exhibit won an honorable mention.<sup>67</sup> His "representational" paintings were given a solo show in July of 1968 at the Firehouse in Cowell.<sup>68</sup> At the 1969 Annual of the Diablo Art Association his canvas of the church won "best of show."<sup>69</sup> He mysteriously died on August 5, 1969 in Douglas County, Oregon.<sup>70</sup>

**ENDNOTES FOR FRATES:** 1. U.S. Census of 1900 [ED 322, Sheet 8A]. / 2. U.S. Census of 1910 [ED 18, Sheet 14A]. / 3. WWDR, No.1827-361, September 12, 1918. / 4. SEC: September 9, 1923, p.6-D; November 11, 1923, p.6-D; November 16, 1924, p.D-3; August 12, 1928, p.D-7. TOT: November 23, 1924, p.31; August 5, 1928, p.S-11. / 5. TOT, June 19, 1925, p.6-S. / 6. BDG, May 26, 1923, p.9. / 7. TOT, December 13, 1925, p.S-7. / 8. TOT, February 21, 1926, p.4-B. / 9. BDG, April 29, 1926, p.6. / 10. As cited in HDR, August 23, 1927, p.3. / 11. BDG, December 17, 1927, p.7. / 12. TOT: June 24, 1928, p.5-S; June 14, 1931, p.6-S; SEC: August 4, 1929, p.D-5; July 27, 1930, p.D-5; BDG, August 8, 1929, p.7. / 13. TOT: September 1, 1929, p.B-5; September 8, 1929, p.B-5. / 14. TOT: February 2, 1930, p.S-7; July 20, 1930, p.6-S. / 15. HDR: August 30, 1927, p.1; September 27, 1929, p.8; October 1, 1929, p.1; October 4, 1929, pp.1f; July 25, 1930, p.1. / 16. HDR: September 13, 1929, p.2; October 8, 1929, p.1; February 6, 1930, p.1; March 18, 1930, p.4; TOT, February 19, 1933, p.T-5. / 17. CVRI, Alameda County: 1936, 1938. At this time his address was given as 21888 Foothill Boulevard. / 18. HDR, October 3, 1930, p.1. / 19. Appendix 4. / 20. BDG: December 12, 1930, p.3; December 25, 1930, p.7; January 8, 1931, p.5; SFL: October 11, 1930, p.14; December 13, 1930, p.10. / 21. TOT, January 4, 1931, p.S-7. / 22. TOT: January 18, 1931, p.A-15; February 2, 1931, p.18. / 23. TOT: February 8, 1931, p.S-7; February 7, 1932, p.6-S; March 1, 1931, p.S-11. / 24. CRM, June 23, 1932, p.3. / 25. Catalogue, Sixth Annual State-wide Art Exhibit of Paintings, Santa Cruz Art League, February 5-19, 1933, p.4. / 26. TOT, July 16, 1933, p.8-S. / 27. TOT: September 9, 1934, p.8-S; September 10, 1939, p.B-7. / 28. BDG: June 8, 1934, p.6; October 11, 1934, p.7; August 4, 1938, p.6; TOT: June 17, 1934, p.4-A; June 24, 1934, p.8-S; April 28, 1935, p.S-7; September 23, 1934, p.8-S; November 4, 1934, p.7-S; February 19, 1939, p.7-B; January 8, 1942, p.5-S; TWP, October 27, 1934, p.13; IAT, August 5, 1938, p.20. / 29. TOT, November 17, 1935, p.S-7. / 30. TOT, September 27, 1936, p.6-B. / 31. TOT, October 25, 1936, p.6-B. / 32. TOT: February 13, 1938, p.5-S; March 13, 1938, p.5-15; IAT, March 18, 1938, p.20. / 33. SFW, August 5, 1939, p.6; TOT, August 6, 1939, p.B-7. / 34. TOT, November 9, 1941, p.6-S. / 35. TOT, April 26, 1942, p.B-7. / 36. TOT: November 7, 1943, p.2-B; October 15, 1944, p.2-C. / 37. TOT, March 12, 1944, p.2-B. / 38. TOT, June 11, 1944, p.2-B. / 39. TOT, November 3, 1946, p.6-C. / 40. CPC, September 13, 1946, p.6. / 41. The Berkeley Daily Gazette, Hayward Daily Review and The Oakland Tribune have numerous references to the Hayward Art Association and the activities of Frates. What follows is a small sampling: TOT: March 16, 1947, p.C-3; October 28, 1954, p.T-13; BDG: May 18, 1950, p.13; November 2, 1950, p.14; November 8, 1951, p.10; October 22, 1953, p.11; October 29, 1953, p.10; October 28, 1954, p.12; September 30, 1955, p.10. / 42. IAT, December 9, 1949, p.18; TOT: May 5, 1957, p.10-G; January 31, 1960, p.10-S; April 29, 1962, p.16-G. / 43. BDG, February 1, 1951, p.15. / 44. IAT: April 20, 1951, p.22; May 18, 1951, p.18. / 45. TOT: August 6, 1939, p.B-7; August 7, 1949, p.8-C; October 9, 1949, p.C-9; March 12, 1950, p.4-C; May 31, 1953, p.M-3;

BDG: March 16, 1950, p.15; October 19, 1950, p.10; May 10, 1951, p.10; June 18, 1953, p.17. / **46. TAT**, May 25, 1956, p.16. / **47. TAT**, August 15, 1952, p.16. / **48. TAT**, August 21, 1953. / **49. TAT**, May 25, 1956, p.16. One of his last exhibits in Santa Cruz was in 1957: **IOI**, September 8, 1957, p.C-9. / **50. BDG**, January 14, 1955, p.4. / **51. TAT**, June 17, 1955, p.18. / **52. TAT**, May 25, 1956, p.16; **TOI**: August 18, 1957, p.8-C; October 2, 1957, p.20-S. / **53. TOT**: October 19, 1958, p.12-S; July 1, 1962, p.EL-5. / **54. TOT**: July 1, 1953, p.40; June 15, 1956, p.6-G; June 28, 1957, p.25-S; June 17, 1959, p.E-47; June 30, 1960, p.6-A; July 5, 1961, p.15; July 15, 1962, p.EL-5; **TAT**, June 17, 1955, p.19. / **55. NSJ**: April 23, 1952, p.5; July 13, 1952, p.7. / **56. TAT**, November 28, 1952, p.17. / **57. BDG**, November 2, 1950, p.14; **TOI**: September 23, 1959, p.A-9; October 4, 1959, pp.12, 16-C; November 11, 1959, p.A-1; July 23, 1961, p.30. / **58. BDG**, February 16, 1956, p.9; **TOI**: April 6, 1947, p.C-3; January 3, 1960, p.4-S. / **59. TOT**: April 23, 1958, p.S-19; April 27, 1958, p.12-S. / **60. BDG**, January 5, 1956, p.16; **TOI**: July 24, 1957, p.22-E; August 17, 1957, p.B-11; July 2, 1961, p.10-M; July 28, 1961, p.D-9; July 30, 1961, p.6-M. / **61. NSJ**: July 4, 1965, p.9; May 29, 1966, p.12. / **62. TOT**: July 18, 1962, p.6-D; July 19, 1962, p.E-13. / **63. TOT**, July 20, 1962, pp.E-1, 15. / **64. TOT**: August 1, 1962, p.E-13; August 15, 1962, p.13. / **65. TOT**, August 2, 1962, p.2. / **66. TOT**: August 1, 1966, p.E-13; December 7, 1966, p.25-A. / **67. TOT**, October 8, 1967, p.13-EN. / **68. TOT**, July 14, 1968, p.9-EN. / **69. TOT**, August 21, 1969, p.20-F. / **70. Oregon Death Index**; cf., Falk, p.1183; Hughes, p.397; Jacobsen, p.1133.

**CLAES EDWARD FRISTROM (FRISTRÖM)** (1864-1950) was born on January 23<sup>rd</sup> in Karlskrona, Sweden, and by the late 1880s this essentially self-taught artist had immigrated to Brisbane, Australia, where he co-established with his brother the Queensland Art Society. In the early 20<sup>th</sup> century he moved to Auckland, New Zealand, where he taught at the Elam Art School and exhibited at the Auckland Society of Artists. About 1915 he immigrated to California and periodically visited Carmel; in the spring of 1918 he purchased Liberty Bonds in Oakland to support the war effort.<sup>1</sup> According to the U.S. Census of 1920, Fristrom and his Australian-born wife, Margaret, lived in the city of Monterey.<sup>2</sup> Neither were naturalized citizens. He listed his occupation as "artist, portrait painting." By 1926 he and his wife established a Carmel home first on Lincoln Street and then on Monte Verde Street between Third and Fourth Avenues. Here Fristrom advertised his studio.<sup>3</sup> We learn from the U.S. Census of 1930 that they owned their Carmel home which was valued at ten thousand dollars.<sup>4</sup>

In the spring of 1926 his painting *Carmel Valley* was included in a general show at the private Carmel Art Gallery and was called "a fresh interpretation of a well-known scene."<sup>5</sup> For eleven years he contributed to the Carmel Art Association (CAA), including the Inaugural Exhibition in October of 1927.<sup>6</sup> At the CAA's Fourth Exhibition in March of 1928 he served on the hanging committee and displayed *A Rest Beside the Trail and Hill-Marin County*; the latter was said to impart the feeling of "the earth's structure, the bulging formation of the hills."<sup>7</sup> In January of 1929 he offered one of the largest canvases to the Ninth CAA Exhibition, a dramatic seascape.<sup>8</sup> For the Eleventh Exhibition in May of 1929 one of his two oils, *Monterey Coast*, was "greatly admired for its nice quality of tone and feeling."<sup>9</sup> That July at the Twelfth CAA Exhibition the *Carmel Pine Cone* said of his *California Hills* that the "composition is built around rounded hills and a tree-filled canyon . . . a striking example of his versatility when compared with his previous exhibits of storm-torn trees and windy water."<sup>10</sup> In October of 1931 he exhibited *Across the Lagoon-Monterey* at the Monterey County Fair.<sup>11</sup> A month later his work appeared with the collection of Peninsula artists in the foyer of Carmel's Sunset School.<sup>12</sup> That same November at the Fifteenth CAA Exhibition his contribution of "boat and water and wharves" was praised as "well done."<sup>13</sup> In December of 1931 Eleanor Mintum-James, art critic for the *Carmel Pine Cone*, praised his *Hatton Ranch* for its careful "sun patterning and the simple planes of white valley barns."<sup>14</sup> He donated his paintings to the exhibition-raffles in support of the new CAA Gallery in February of 1934 and December of 1938.<sup>15</sup> In November of 1935 the *Pine Cone* offered this assessment of the monthly CAA show:<sup>16</sup>

Very much of the Monterey coast is Edward Fristrom's California farm, the homely buildings sheltered under exotic eucalypti. A bright study of backyard data, a well-patterned arrangement of houses and trees, is Fristrom's second entry, "Houses."

At the CAA's exhibit in February of 1936 Thelma B. Miller observed in the *Pine Cone* that "Fristrom has painted one of those peculiarly graceful and simple old white ranch houses of Carmel valley in an appropriate setting."<sup>17</sup>

In the late 1930s the Fristroms moved to San Anselmo, California. He was a co-founder of the conservative San Francisco Society for Sanity in Art and exhibited with that organization between 1939 and 1947.<sup>18</sup> At the Society's 1943 Fifth Annual in the California Palace of the Legion of Honor his canvas *Sonoma Valley* received an honorable mention.<sup>19</sup> Claes Fristrom died in Marin County on March 27, 1950.<sup>20</sup> His oil entitled *Homestead-Lake Wakatip-1905* was part of a traveling exhibition from New Zealand that was displayed at the Cedar Rapids Art Museum in August of 1991.<sup>21</sup>

**ENDNOTES FOR FRISTROM:** 1. **IOI**, May 6, 1918, p.7; **CPC**, June 25, 1926, p.11. / 2. U.S. Census of 1920 [ED 19, Sheet 9B]. / 3. Perry/Polk: 1926, 360; 1928, p.425; 1930, pp.432, 531. / 4. U.S. Census of 1930 [ED 27-21, Sheet 15A]. / 5. **CPC**, June 25, 1926, p.11. / 6. Appendix 4; **CSN**: January 11, 1934, p.1; April 19, 1934, p.4; August 2, 1934, p.3; **CPC**, October 11, 1935, p.9. / 7. **CRM**, March 7, 1928, p.7; **CPC**, March 9, 1928, pp.6f. / 8. **CPC**, January 11, 1929, p.3. / 9. **CPC**, May 24, 1929, p.1. / 10. **CPC**, July 19, 1929, p.4. / 11. **CPC**, October 9, 1931, p.8. / 12. **CPC**, November 13, 1931, p.8. / 13. **CPC**, November 27, 1931, p.8. / 14. **CPC**, December 18, 1931, p.1. / 15. **CPC**: February 23, 1934, p.1; December 23, 1938, pp.1f. / 16. **CPC**, November 8, 1935, p.4. / 17. **CPC**, February 7, 1936, p.10. / 18. **SFW**, August 5, 1939, p.6; **IOI**, August 18, 1940, p.B-7. / 19. **TAT**, December 17, 1943, p.15. / 20. California Death Index; cf., Falk, p.1203; Hughes, p.402; Jacobsen, p.1151. / 21. *The Cedar Rapids Gazette* (Iowa), August 9, 1991, p.2-W.

**MAREN MARGRETHE FROELICH** (1868-1921 / **Plate 9a**) was born on June 28<sup>th</sup> in Millerton near Fresno, California, to Danish immigrants. According to the U.S. Census of 1870 and the U.S. Census of 1880, Maren was an only child who lived with her parents; her father, Otto Froelich, was a Fresno-area postmaster.<sup>1</sup> Initially, she was educated by private tutors. By 1887 Maren was a student at the School of Design with an address at her parents' new home in San Francisco, 609 Sacramento Street. Under the able instruction of Emil Carlsen, Amédée Joullin, Ernest Narjot, Raymond Yelland, Oscar Kunath and Arthur Mathews she was awarded the Alvord gold medal for drawing in 1888, an honorable mention for painting in 1889 and the Avery gold medal for painting a year later.<sup>2</sup> Her exhibited work from the 1888 "antique class" was characterized in the *Daily Alta California* as "beautiful in finesse and study of line."<sup>3</sup> She may have taken private lessons from William Keith.<sup>4</sup> At Froelich's first showing with the San Francisco Art Association (SFAA) in 1891 her still life was described in the *San Francisco Examiner* as "excellently done."<sup>5</sup> This may have been her painting of plums which received a fifth prize in that competition.<sup>6</sup> Along with Isabel Hunter, Evelyn McCormick and several others she was responsible for decorating the SFAA exhibition rooms that year.<sup>7</sup> Her painting of *A Merchant-Street Poultry Stall* at the 1892 spring Annual of the SFAA received recognition in the press.<sup>8</sup> She regularly attended social functions sponsored by the SFAA, including its Mardi Gras ball.<sup>9</sup> In January of 1893 the *San Francisco Call* reproduced a drawing of her *Japanese Still Life* from the Mechanics' Institute Fair and noted:<sup>10</sup>

For a young artist Miss M. M. Froelich has attempted very ambitious subjects, and it speaks well for her ability that she has succeeded in them. "Japanese Still Life" is a refreshing relief from the stereotyped subjects usually selected for this branch of the painters' art. The musical instruments and flowers are well drawn and subdued in coloring, and the needful touch of color is given by the grinning mask that lends an air of grotesqueness and originality to the picture. "The Millinery Workroom" is another of Miss Froelich's works that attracts considerable attention. "Merchant-street Poultry" might almost be called a difficult piece of still life on an ambitious scale, with the introduction of a figure.

Through the 1890s she maintained an atelier in San Francisco's Art Students League.<sup>11</sup> In her early period she specialized in still lifes with flowers, and apparently had some comic difficulties in using children as models. Along with other anecdotes on the artist the *San Francisco Chronicle* reproduced in 1893 a sketch of her very "feminine" studio as well as a rendering of her painting entitled *The Millinery Store*.<sup>12</sup> That year for the first time she advertised her Art Students League address at 8 Montgomery Street in the Directory.<sup>13</sup> The "dainty studio" of this "very jolly girl" was again the subject of a feature article, this time in the *San Francisco Call*, which gave considerable coverage to a "ferocious gander" that kept Miss Froelich from painting in her favorite vegetable garden; a sketch of her "hospitable" atelier was reproduced with the article.<sup>14</sup> She returned to the California School of Design for additional training in the academic year 1895-96 and was appointed to the entertainment committee of the SFAA.<sup>15</sup> In Joullin's class with costumed models she painted an "especially good" *Buddhist Student* which was reproduced in the *Call*.<sup>16</sup> At the SFAA's spring Annual in 1895 she displayed two "good" East Bay landscapes: *Berkeley Oaks* and *Late Afternoon Effect-Berkeley*.<sup>17</sup> She habitually paid her SFAA dues by contributing one or more of her canvases to the annual art lottery for members of this institution.<sup>18</sup> That December she joined other prominent San Francisco artists and donated her art to the "Christmas collection" presented to Edward Searles, one of the great benefactors of the School of Design.<sup>19</sup> At the SFAA's spring Annual of 1896 she and Xavier Martinez were the only students praised in the *San Francisco Call* for their artistic excellence.<sup>20</sup>

Between 1895 and 1898 Froelich was listed as a "drawing teacher" at the Irving Institute, a girl's school associated with St. John's Episcopal Church at 1036 Valencia Street; she maintained her primary residence at 1405 Van Ness Avenue and may have briefly lived at 609 Leavenworth Street.<sup>21</sup> She eventually became head of the Art Department at the Irving Institute. Her 1897 painting of *A Ballet Girl in Red* attracted so much attention that it was reproduced in the *San Francisco Chronicle*.<sup>22</sup> In January of 1898 Froelich exhibited three works at the Sketch Club: *Still Life*, *Helmet Rock* and *Alameda Marsh*.<sup>23</sup> Two months later she contributed to the exhibition at San Francisco's Century Club.<sup>24</sup> In May her atelier was used for part of the Poster Exhibit to benefit the free ward and clinic of the California Eye and Ear Hospital.<sup>25</sup> She was an honored guest and served on the reception committee at the October 1898 celebratory dinner given by the SFAA for the visiting painter Alexander Harrison.<sup>26</sup> For the exhibition that autumn at the Mark Hopkins Institute of Art she displayed "a graceful pair of ballet girl pastels and some good Chinese things," subjects that were in great demand.<sup>27</sup> One of these ballet girls was reproduced in *The Wave*, a San Francisco weekly.<sup>28</sup> Early in 1899 Froelich was interviewed by the *Call* on the requirements for a good ballet "model."<sup>29</sup> According to *The Argonaut*, her "oils and water-colors of Chinese children . . . attracted much attention."<sup>30</sup> The choice of these two subjects was not a matter of chance. Reproductions of "modern" Parisian ballet sketches were popular in late 19<sup>th</sup>-century San Francisco and sold briskly. Also it was quite fashionable among many of the socially influential families, and those who aspired to that status, to decorate one of their reception rooms as a "chinoiserie." Studies of the local Chinese in native costume were especially popular. Froelich, an ever astute businesswoman, catered to the

demands of the market. A charming example of one of her genre pieces is the *Portrait of a Young Chinese Girl*.<sup>31</sup>

Maren's impressive record of public exhibitions begins with the: California State Fair between 1890 and 1900,<sup>32</sup> SFAA from 1891 through 1912,<sup>33</sup> Art Students League of San Francisco in the 1890's and World's Columbian Exposition of 1893 in Chicago.<sup>34</sup> At the latter she displayed a still life of chrysanthemums in the Woman's Building and in the California Building she contributed two paintings: *A Merchant-Street Poultry Stall* and *Japanese Musical Instruments*. She won a silver medal at the 1894 California Midwinter International Exposition for *La France Roses*; this painting was her 1893 entry at the SFAA.<sup>35</sup> In the 1894 Christmas edition of the *San Francisco News Letter* her oil entitled *Under the Oaks-Berkeley* was reproduced.<sup>36</sup> Her scenes of Berkeley oaks appeared at the SFAA between 1895 and 1896.<sup>37</sup>

She and Alice Chittenden were included in the first small group of women to contribute to a Bohemian Club exhibition in 1898.<sup>38</sup> This honor was repeated in December of 1899 when she was one of only eight contributing female painters.<sup>39</sup> Thereafter women were denied the privilege of exhibiting at the Club. A very confident Froelich advertised her new "artist studio" at 609 Sacramento Street in the Directory's classified pages between 1899 and 1905.<sup>40</sup> She contributed oils and watercolors in April of 1899 to a general exhibition at the Century Club.<sup>41</sup> The following month she was elected the secretary of the alumni association of the California School of Design.<sup>42</sup> In September of 1899 the *San Francisco Chronicle* observed that her dancers "are quite the rage . . . her latest and most successful efforts have been with red on red . . . She has just been requested to send some ballet girls to the art exhibitions in Spokane and Kansas City."<sup>43</sup> That same month the *Call* ran an article on the independent "Bachelor Young Women of California" and observed that Froelich "is devoted to art and has no time to think of much else these days outside of her orders for ballet girls in picturesque poses."<sup>44</sup> She found the time in late 1899 to exhibit four paintings in Fresno: *Two Chinese Women*, *Roses*, *A Ballet Girl* and *A Chinese Musician*.<sup>45</sup> By the end of the year she still had not filled all of the requests for her popular and extremely profitable ballerinas.<sup>46</sup> The *Chronicle* again used one of her girls as a prominent illustration in the spring of 1900.<sup>47</sup> She was so wearied of reproducing her "chic ballet girls," which "were as dainty and as exquisitely painted as miniatures," that she eventually refused all such commissions.<sup>48</sup>

In 1900 her San Francisco residence moved from 1714 Pacific Avenue to 1132 Pine Street.<sup>49</sup> The latter address was a rooming house where the future Carmel artist, Sarah Elizabeth Chandler, also resided. In the U.S. Census of 1900 Froelich's age was given as "28" and her occupation as "artist, sketch."<sup>50</sup> In the 1900 Christmas edition of the *San Francisco News Letter* her art was reproduced.<sup>51</sup> Her attendance at parties and receptions, her trips to summer resorts, such as Byron Springs, and her "series of delightful studio luncheons" made Froelich a regular fixture on the society pages of San Francisco and Oakland.<sup>52</sup> In the spring of 1901 she exhibited a "nice landscape" and her "ambitious" canvas entitled *The Poultry Shop* at the Sketch Club.<sup>53</sup> Shortly thereafter she traveled to Shasta County and the resulting landscapes were said to be "full of poetry and feeling."<sup>54</sup> She again exhibited with the Sketch Club in the spring of 1902.<sup>55</sup> In 1903 the *Call* reproduced a photo of Froelich in her studio.<sup>56</sup>

Between the summer of 1902 and September of 1903 Froelich replaced Alice Chittenden as an Assistant Professor for the Saturday classes at the Mark Hopkins Institute of Art.<sup>57</sup> After Chittenden's return Froelich was retained as an instructor for another term.<sup>58</sup> She continued to be an honored guest at the "open" Bohemian Club receptions.<sup>59</sup> In May of 1904 she sketched for several days on the Marin County ranch of her close friend, the actor and writer Richard M. Hotaling.<sup>60</sup> Part of that year was spent painting Carmel seascapes, one of which, *Dunes of Carmel-by-the-Sea*, was erotically reviewed in the *Call* by Laura Bride Powers during the artist's November studio tea: ". . . a white stretch of sand, pure and white as a woman's breast, swelling gently and falling again in the soft symbolism of the wind's caresses. Blossoms of pink and purple snuggle close to the white breast of nature."<sup>61</sup> In April of 1905 her painting, *A Bit of Madrone*, was singled out for praise at the Mechanics' Pavilion exhibition.<sup>62</sup> Her most important event that year was the widely publicized October exhibition of sixty-six paintings at her Sacramento-Street studio.<sup>63</sup> The reviewer for the *Chronicle* reproduced a striking photo of the artist and observed:<sup>64</sup>

The majority of these pictures were done by Miss Froelich during an extended stay at Carmel-by-the-Sea, that attractive part of Monterey county that has paintable subjects on every side. Miss Froelich studied the bay and the open sea and her records of the water are particularly successful. She caught the still, deep sweep of the bay and her studies of the breakers are even more successful. It takes a ken not possessed by every artist to get the motion of the waves that break on the shore and to get the great big rhythm of the ocean. This Miss Froelich has done and her success along this line holds the promise of notable work to come. On the other hand, Miss Froelich gets equally happy results with the most delicately subtle subjects. Some of the landscapes which are really in dainty miniatures, emphasize this fact. Among them are bits of sand dunes upon which is growing . . . the wild pink verbena found in profusion in some parts of Monterey.

. . . Miss Froelich has painted the weather-beaten old cypresses with directness, simplicity and sincerity, getting the big spirit of the trees that have marked Monterey for their own.

In the treatment of the sand dunes Miss Froelich has been particularly happy, getting most effectively the texture of the sand, its glisten and the indefinable tone that is such a charm of the sand wastes. . . . Then, too, there are a few paintings of Chinese children, without which an exhibition by Miss Froelich would be incomplete. For a long time the buying public made so many demands for Chinese children and the devilish little ballet girls that one almost forgot that Miss Froelich had laid aside much more important work to do these things for which there was always a market. For the past two or three years she has been working hard to come back into her own and has succeeded admirably. She has always the advantage of rare skills in drafting and for that reason her pictures are good in composition and hang together well.

That fall fifteen of her works, mostly scenes around the Monterey Peninsula, appeared at the San Francisco Artists' Society and several of her watercolors were shown at the Mark Hopkins Institute of Art.<sup>65</sup> By January of 1906 she was one of the San Francisco artists most closely identified with the Monterey area.<sup>66</sup> That spring she exhibited with the Society of California Artists.<sup>67</sup>

In April of 1906 the great earthquake and fire destroyed Froelich's Sacramento-Street studio as well as many of her personal possessions which were mistakenly placed in the St. Francis Hotel for safekeeping.<sup>68</sup> She spent part of that summer on the Monterey Peninsula.<sup>69</sup> In 1907 she was again listed as a teacher at the Irving Institute with a residence at 2126 California Street.<sup>70</sup> Before her departure on a grand tour of Europe in May of that year she briefly visited Carmel and agreed to accompany fellow artist, Jane Powers, as a "traveling companion" across the United States.<sup>71</sup> Maren was given an elaborate *bon voyage* party at "Dotswood," the Los Gatos estate of Dr. Russell H. Cool. Most notable among the attendees was the immensely wealthy financier Charles Crocker and Richard M. Hotaling.<sup>72</sup> She sailed out of New York City on May 25<sup>th</sup> and after traveling from Naples "up through the historic Rhine . . . through Holland and Belgium" she arrived late that August in Paris.<sup>73</sup> There she resided in the Latin Quarter on rue de Chevreuse. Froelich began her course of instruction in the classes of Émile Ménard and Lucien Simon at the Castelucho Academy.<sup>74</sup> In the 1908 dispatch dated "July 3<sup>rd</sup> - Paris" it was reported that Froelich was "working on a much larger scale than she has ever done, under the tuition of the celebrated Spanish artist, [Claudio] Castelucho, who was a pupil of the famous Whistler."<sup>75</sup> Later she studied with the expatriate American, Richard E. Miller, and with both Théophile Alexandre Steinlen and René Prinet at the Académie de la Grande Chaumière.<sup>76</sup> Her portrait of young Elsie Butler was shown at the American Women Painters' Exhibition in Paris to great acclaim. She also wrote a lengthy well-illustrated article for the *San Francisco Call* on a famous female model once used by Jean François Millet.<sup>77</sup> Just prior to leaving on a trip to Holland in the late spring of 1908 she suffered an appendicitis and was hospitalized.<sup>78</sup> By the fall of the following year she maintained a residence and studio at the American Art Students Club in Paris; rumors of her intent "to settle in France" proved untrue.<sup>79</sup> The *Los Angeles Times* noted that Froelich had been "remarkably successful in Paris" with her work exhibited at the International Art Union and the American Women's Art Association.<sup>80</sup> Many years later she reminisced on her life in Paris during an interview with Louise E. Taber, art critic for *The Wasp* of San Francisco:<sup>81</sup>

"Art life in Paris is, of course, more interesting than in any other city. Students are attracted there from all parts of the world and they settle either in the Latin Quarter on the south side of the Seine, or up on Montmartre - the hill that shelters the strangest collection of painters, sculptors, poets, musicians, models, girls of the street, and apaches than could be found in any other one locality in the world! It is a queer mixture of frivolity and serious work, of artistic sense and mockery. On the very top of the hill, crowning Paris with its Oriental dome, is the Church of the Sacré-Cœur, a huge monument of cream-tinted stone, like a hand uplifted above iniquity. From this height, the view of Paris is wonderful! A transparent golden haze hangs over the city, a haze which hides nothing but softens everything. Standing here at sunset, looking down on the great city with its unique beauty and its mysterious fascination, one realizes that art, even in its most perfect development, is merely the attempt of man to express the unsayable.

"The one big event of the year comes on May first - the opening of the Salon. The last day on which pictures are admitted to await the decision of the inexorable judges is a memorable one, for every artist who has sent a canvas is tortured between hope and fear. There are bizarre creations, the eccentric works of faddists, the efforts of the untalented - every canvas representing a fond ambition. If it is a memorable day, it is also a tragic one. If the judges - a jury composed of the great masters of France - raise their hands, it means an acceptance; silence means a rejection, and upon these simple acts depends the fate of thousands.

"Yet even the unfortunate students soon live down their disappointments and scamper to the country on sketching tours, enlivened by the fact that next May the Salon will be open to them again!

"The models found in Paris are most interesting. Those who pose in private studios always are proud of having been the subject of an accepted Salon canvas and they are proud of their

profession. Many of the male models in the art schools are from southern Italy, and their figures are exceptionally fine. All great painters have their exclusive models, who rarely or never pose in the schools. . . ."

Maren's painting of a standing female figure entitled *The Chinese Robe* was accepted to the Paris Salon.<sup>82</sup>

Froelich returned to New York City on June 21, 1910.<sup>83</sup> On her arrival in California she became ill and convalesced "for some weeks" in Santa Barbara and by December was a guest of Judge and Mrs. Silent in Los Angeles.<sup>84</sup> She returned to San Francisco the following year. By May she was exhibiting two canvases, "done in oils . . . with all the daintiness of water colors . . . of warm sand dunes overgrown with wild flowers," at the Courvoisier Gallery.<sup>85</sup> In the fall of 1911 she displayed over forty of her French and Italian works, including *The Chinese Robe*, at San Francisco's Sequoia Club.<sup>86</sup> Katherine Clark Prosser, art critic for the *San Francisco Call*, reproduced the *Robe* and commented:<sup>87</sup>

. . . Miss Froelich's work since her study abroad shows a warmer and more sympathetic touch. She has worked away from the low key in which she formerly painted, and her canvases now are resplendent with sunlight and vivid color.

In her salon picture she presents the figure of a woman, young and charming, clad in a flowing oriental robe of dark blue silk, worked out in an intricate pattern of brilliant hued flowers, gold leaf and vine. The rich gown forms an attractive setting for the high bred face, with its crown of golden hair, though the entire blaze of color is worked down to the delicate tones of gray which form its background in wall and picture. The woman is standing before a full length mirror, lost in contemplation of a dainty silver fan, while a single gay flower at her breast adds the final touch of color to the whole.

In her portrayal of the public gardens of Paris, Miss Froelich manages to catch and embody on her canvases all of the brightness and sunshine, the color and character of the beautiful city. She paints with a freer stroke, and her play of sunlight and shadow, coupled with the warmth and color that are so essentially part of Paris, makes her pictures a real joy to the Parisians, not to mention those outsiders who have adopted the French city as their own. She is absolutely true to her subject. . . .

Miss Froelich's favorite subjects while in and around Paris were the children and their nurses to be found thronging every public garden in the city, and there is hardly one of her park pictures in which she has failed to put a group of her gaily attired youngsters with their more sedate guardians. . . .

Regarding her Paris scenes Henry Joseph Breuer lavished "praise and declared that just the sight of them made him homesick for the wonderful city, so true was Miss Froelich in her portrayal of its beauties."<sup>88</sup> In the late spring of 1912 two of her "new studies of the Paris flower market" were shown at the Rabjohn & Morcom Gallery.<sup>89</sup> At Courvoisier's were several of her "commonplace" ballet studies as well as her "brilliant" outdoor scenes.<sup>90</sup> By the summer she had added some of her new "sand dune" pictures, "full of sunlight and flowers . . . astonishingly brilliant," to her work already at Rabjohn's.<sup>91</sup> In the early fall of 1912 she exhibited at the Century Club and contributed "a bevy of ballet girls" to the San Francisco Women Artists show at the Cap and Bells Club.<sup>92</sup> That November in rented facilities at 165 Post Street in San Francisco she displayed sixty paintings, primarily scenes "about Paris," which were well received.<sup>93</sup> The *San Francisco Chronicle* said that her "work is characterized by its light and color and in all subjects luminosity is the prominent point."<sup>94</sup>

Early in 1913 she exhibited her celebrated *Coming through the Lupines* at Rabjohn's and contributed to shows in southern California.<sup>95</sup> She sold one of her "Lupine" paintings to the Ebell Society in Los Angeles.<sup>96</sup> Froelich spent much of that spring and summer in Carmel where she convalesced from an undisclosed illness.<sup>97</sup> In June she contributed for the first time to an exhibition at the Carmel Arts and Crafts Club and offered four of her European scenes: *Gates of the Luxembourg*, *Queen's Garden-Luxemburg*, *Versailles-France* and *Versailles*.<sup>98</sup> These works were publicly praised by William Ritschel who personally shipped several for exhibition in New York City.<sup>99</sup> That summer she also contributed to the Del Monte Art Gallery.<sup>100</sup> In the fall she was admitted to Trinity Hospital for treatment, but still managed to exhibit her *Notre Dame* at the Sorosis Club.<sup>101</sup> In December of 1913 she had forty primarily French works in a solo show at Courvoisier's.<sup>102</sup> She apparently reentered the hospital in January of 1914 and recovered from her "dangerous illness" after three months of intensive care.<sup>103</sup> That spring she contributed three paintings, *The Bridge*, *Paris* and *The Grand Trianon-Versailles*, to the Women Artists of California Exhibition at Berkeley's Hillside Club.<sup>104</sup> During the summer she spent several weeks on the Monterey Peninsula.<sup>105</sup> In October she was exhibiting with the Women Artists of the Bay Region in San Francisco.<sup>106</sup> In the fall of 1914 she became a "director" of the short-lived Artists of California, an organization created to lobby the officials of the Panama-Pacific International Exposition for a special room devoted to California artists.<sup>107</sup> That December "her well-known French scenes" appeared at the Rabjohn & Morcom Gallery in San Francisco.<sup>108</sup>

Early in 1915 she displayed at Rabjohn's a "new sand dune subject" from Carmel, which was both "idealistic" and "charming," and at the new Plaza Hotel an ocean view of Mt. Tamalpais.<sup>109</sup> The latter was actually a mural commissioned for the hotel.<sup>110</sup> In the spring she exhibited her work in a new art gallery at Pacific Grove.<sup>111</sup> In 1915 she displayed

*The Chinese Robe* at the Panama-Pacific International Exposition and five of her Paris sketches were shown at the First Exhibition of California Artists in San Francisco's Golden Gate Park Memorial Museum.<sup>112</sup> That summer thirty-one of her recently completed scenes in oil of the International Exposition grounds were given a preview in her studio before their display at the Schussler Brothers Gallery in October.<sup>113</sup> Of these Anna Cora Winchell, art critic for the *San Francisco Chronicle*, remarked that Froelich has achieved "the most convincing and really alluring effects . . . the sweeping tide of humanity which constitutes the spirit of the exposition as much as the colors, the sunlight or the splendid flower beds."<sup>114</sup> She apparently painted two nearly identical views of the Palace of Horticulture and several of the Palace of Fine Arts.<sup>115</sup>

In January of 1916 her work was included in the Second Exhibition of California Artists at the Golden Gate Park Memorial Museum.<sup>116</sup> That June she contributed to the Jury-free Exhibition at San Francisco's Palace of Fine Arts.<sup>117</sup> She spent the summer painting in Los Gatos, Woodside and Belvedere and may have traveled north to Siskiyou.<sup>118</sup> On her return in the fall of 1916 she temporarily established a San Francisco studio at 347 Stockton Street and sold her canvas, *French Flower Market*, on display at the Del Monte Art Gallery.<sup>119</sup> In November she exhibited at Schussler's a "luxuriously flowered" sand dune scene of Land's End.<sup>120</sup> From 1915 to 1918 she maintained her primary studio at 1901 California Street.<sup>121</sup> Her San Francisco residence between 1916 and 1918 was listed at 340 Stockton Street, but by 1920 she had moved to an apartment at 776 Bush Street.<sup>122</sup> According to the local voter index she registered as a "Republican."<sup>123</sup> Between 1917 and 1920 she made regular sketching trips to the Monterey Peninsula and also painted backyard gardens around the Bay Area, especially at the posh estates of her society friends in Menlo Park, Burlingame and Belvedere.<sup>124</sup> From the late summer through the fall of 1917 her recent garden scenes and landscapes, including the studies of a *Belvedere Home* and *Mt. Tamalpais* painted "from a new viewpoint," appeared at Schussler's.<sup>125</sup> To support the American war effort she donated her art that October to Oakland's Red Cross Benefit "Auction Comique."<sup>126</sup> In November of 1917 she displayed assorted works at the Del Monte Art Gallery and exhibited *The Chinese Robe* at San Francisco's G. T. March Company.<sup>127</sup> When her *Flower Market-Paris* was added to the Del Monte collection the following January, Josephine Blanch, the gallery's director, called it "pleasing in color and spontaneous in feeling, really one of her best of this favorite subject of hers."<sup>128</sup>

At Schussler's in the fall of 1919 one of her "refreshing" pictures of a French flower market, which was painted before 1910, provided a nostalgic reminder of her "taste for color and the intimacy of her touch."<sup>129</sup> A new painting by Froelich, a combination of seascape and landscape, appeared the next spring at Courvoisier's.<sup>130</sup> Despite her recurring illness she staged in May of 1920 at that gallery a retrospective which included a "large collection" of paintings from her Parisian period as well as her "predilection" for "California's private gardens."<sup>131</sup> The U.S. Census of 1920 listed her occupation as "artist."<sup>132</sup> In the summer of 1921 her work was displayed at the Del Monte Art Gallery.<sup>133</sup> Miss Froelich died on June 27, 1921 in Oakland.<sup>134</sup> Her hand-written will gifted all of her possessions, primarily paintings, to forty-three acquaintances.<sup>135</sup> In December of 1951 the Oakland Art Gallery showed works by Froelich from its collection.<sup>136</sup>

**ENDNOTES FOR FROELICH:** 1. U.S. Census of 1870 [ED 1, Sheet 2]; U.S. Census of 1880 [ED 3, Sheet 1]. / 2. *DAC*, December 5, 1889, p.8; *SFC*, December 7, 1890, p.20; Halteman, pp.147, 64. / 3. *DAC*, December 7, 1888, p.1. / 4. Cornelius, vol. 2, p.57. / 5. *SFX*, May 7, 1891, p.3; cf., *DAC*, May 7, 1891, p.8; *SFL*, May 8, 1891, p.2. / 6. *SFL*, June 14, 1891, p.4. / 7. *IAT*, May 11, 1891, p.10. / 8. *TWV*, April 9, 1892, p.7; *SFX*, April 10, 1892, p.13. / 9. *SFC*, April 7, 1892, p.4; *SFX*, April 7, 1892, p.5; *SFL*, May 15, 1895, p.7; February 15, 1899, p.12; *IAT*, June 3, 1895, p.14. / 10. *SFL*, January 23, 1893, p.3. / 11. *IAT*, June 3, 1891, p.14; *SFC*, June 5, 1892, p.12. / 12. *SFC*, August 6, 1893, p.4. / 13. Crocker 1893, p.1532. / 14. *SFL*, March 12, 1895, p.5. / 15. *SFL*, May 7, 1895, p.8; May 15, 1895, p.7. / 16. *SFL*, April 5, 1895, p.9. / 17. *SFL*, April 17, 1895, p.7; April 19, 1895, p.9; April 21, 1895, p.9. / 18. *SFL*, June 27, 1895, p.9. / 19. *SFL*, December 6, 1895, p.14; March 4, 1896, p.5. / 20. *SFL*, April 17, 1896, p.10. / 21. Crocker: 1895, p.606; 1896, p.637; 1897, p.689; 1898, p.663; Schwartz, *Northern*, p.61; cf. *IAT*, April 20, 1907, p.607. / 22. *SFC*, December 12, 1897, p.22. / 23. *IAT*, January 31, 1898, p.10; cf. Schwartz, *San Francisco*, p.65. / 24. *SFC*, March 7, 1898, p.10. / 25. *IAT*, May 19, 1898, p.14. / 26. *IAT*, October 31, 1898, p.14. / 27. *SFC*, October 14, 1898, p.5. / 28. *TWV*, October 29, 1898, p.8. / 29. *SFL*, February 5, 1899, p.24. / 30. *IAT*, June 16, 1902, p.402. / 31. Plate 9a; Appendix 6. / 32. *SDR*: September 1, 1890, p.3; September 19, 1890, p.8; September 12, 1895, p.3; September 14, 1895, p.3; *SFL*, August 18, 1895, p.19; *SFC*, September 17, 1899, p.24; Halteman, p.III.56. One of her entries in 1895, *Sunlit Woods*, was said to have a "charming effect." / 33. Halteman, p.I.159; *SFC*: May 7, 1891, p.8; March 25, 1900, p.23; December 25, 1900, p.10; November 20, 1903, p.9; March 31, 1905, p.9; *IAT*: April 23, 1894, p.11; December 31, 1900, p.14; March 17, 1902, p.174; *SFL*: November 3, 1895, p.9; November 17, 1897, p.5; October 15, 1898, p.3; December 14, 1900, p.9; November 26, 1905, p.19; *BDG*, April 1, 1905, p.8. / 34. *SFC*: February 18, 1893, p.7; August 6, 1893, p.4. / 35. *CMIE*, p.7; Schwartz, *San Francisco*, p.65; *SFX*, January 28, 1894, p.39. / 36. *SFN*, Christmas, 1894, pp.59f. / 37. Halteman, p.I.159. / 38. Schwartz, *Northern*, p.61; *SFC*, December 4, 1898, p.24; *SFL*, December 4, 1898, p.16; *IAT*, December 5, 1898, p.14. / 39. *SFL*, December 5, 1899, p.11; *IAT*, December 11, 1899, p.15. / 40. Crocker: 1899, p.1867; 1901, p.1927; 1904, p.2025; cf., *SFC*, January 7, 1900, p.1-S. / 41. *IAT*, April 10, 1899, p.10. / 42. *IAT*, May 15, 1899, p.14. / 43. *SFC*, September 17, 1899, p.24. / 44. *SFL*, September 10, 1899, p.23. / 45. *Fresno Morning Republican*, November 10, 1899, p.8. / 46. *SFC*, December 24, 1899, p.30. / 47. *SFC*, March 25, 1900, p.23. / 48. *IAT*, April 20, 1907, p.607. / 49. Crocker: 1899, p.678; 1900, p.679; 1902, p.710; 1904, p.721; *MHR* 1, 1902, p.25. / 50. U.S. Census of 1900 [ED 250, Sheet 11A]. / 51. *SFL*, December 19, 1900, p.11. / 52. *SFL*: September 15, 1895, p.19; February 15, 1899, p.12; May 5, 1901, p.26; June 7, 1903, p.36; February 4, 1905, p.8; February 12, 1905, p.20; June 4, 1905, p.21; December 19, 1905, p.3; May 18, 1907, p.8; *TOI*: July 18, 1903, p.8; September 27, 1904, p.4; April 23, 1904, p.6. / 53. *SFL*, May 3, 1901, p.5. / 54. *SFL*,

December 1, 1901, p.15. / **55. IAT**, April 28, 1902, p.270. / **56. SFL**, May 3, 1903, p.14. / **57. SFC**, June 9, 1902, p.14; **IAT**, June 16, 1902, p.402; Halteman, p.138. / **58. IAT**, October 5, 1903, p.222. / **59. SFL**, December 13, 1903, p.20. / **60. TOT**, May 14, 1904, p.6. / **61. SFL**, November 13, 1904, p.23; cf. **SFL**, November 20, 1904, p.19. / **62. SFL**, April 9, 1905, p.40. / **63. SFL**: September 27, 1905, p.8; October 1, 1905, p.19; October 8, 1905, p.19; **IAT**, October 2, 1905, p.258; **BDG**, December 5, 1905, p.3. / **64. SFC**, October 8, 1905, p.44. / **65. Schwartz, Northern**, p.61; **SFL**: November 12, 1905, p.19; November 19, 1905, p.19; December 21, 1905, p.5; December 24, 1905, p.23. / **66. SFL**, January 14, 1906, p.10. / **67. SFL**: April 8, 1906, p.23; April 11, 1906, p.5. / **68. SFC**, May 14, 1906, p.10. / **69. CPC**, May 13, 1938, p.13. / **70. Crocker 1907**, p.646. / **71. SFL**, May 4, 1907, p.8; **TOT**, May 11, 1907, p.22. / **72. SFL**, May 18, 1907, p.8. / **73. SFL**: February 9, 1908, p.48; January 5, 1908, p.38; November 5, 1911, p.33. / **74. Trask**, p.315. / **75. SFL**, July 19, 1908, p.48. / **76. SFL**: October 28, 1907, p.7; January 5, 1908, p.38; February 9, 1908, p.48; **TOT**, May 2, 1908, p.10. / **77. SFL**, July 12, 1908, p.4. / **78. SFL**: July 26, 1908, p.31; September 6, 1908, p.23. / **79. SFL**, May 1, 1910, p.42. / **80. LAT**, July 31, 1910, p.3-14; Bernier, p.169. / **81. TWP**, November 24, 1917, p.14. / **82. SFL**, August 7, 1910, p.40. / **83. New York Passenger Lists, Havre to New York City**, 21 June 1910, T-715. / **84. TOT**, August 27, 1910, p.11; **SFL**, December 5, 1910, p.9. / **85. SFL**: May 21, 1911, p.82; September 3, 1911, p.47. / **86. SFC**, November 12, 1911, p.29; **TOT**, November 26, 1911, p.25. / **87. SFL**, November 5, 1911, p.33. / **88. SFL**, November 19, 1911, p.50. / **89. SFL**, June 2, 1912, p.42. / **90. SFL**: June 9, 1912, p.29; June 16, 1912, p.72. / **91. SFL**: July 21, 1912, p.54; August 11, 1912, p.39; September 29, 1912, p.35. / **92. SFL**: Sept. 26, 1912, p.13; October 24, 1912, p.6. / **93. SFL**: November 10, 1912, p.45; November 17, 1912, p.61. / **94. SFC**, November 17, 1912, p.27. / **95. SFL**, January 12, 1913, p.36. / **96. SFL**, June 15, 1913, p.32. / **97. SFC**, April 27, 1913, p.27. / **98. Appendix 2**. / **99. SFC**, November 30, 1913, p.21. / **100. SFC**, July 20, 1913, p.27. / **101. Schwartz, Northern**, p.61. / **102. Ibid.**, pp.30, 61f; **SFC**, December 7, 1913, p.2. / **103. SFC**, March 22, 1914, p.19. / **104. BDG**, March 17, 1914, p.3. / **105. SFC**, September 27, 1914, p.19. / **106. SFC**, September 27, 1914, p.19. / **107. SFC**, November 12, 1914, p.7. / **108. SFC**, December 13, 1914, p.28. / **109. SFC**: February 15, 1915, p.24; February 28, 1915, p.24; **REG**, May 12, 1915, p.3. / **110. SFC**, March 14, 1915, p.24. / **111. SFC**, May 16, 1915, p.19. / **112. Trask**, pp.218, 315; **Schwartz, Northern**, p.62. / **113. SFC**, September 26, 1915, p.22. / **114. SFC**, August, 22, 1915, p.22; cf., **SFC**: October 17, 1915, p.19; October 24, 1915, p.22; November 14, 1915, p.20. / **115. B & B**: June 13, 2001, No.5294; August 8, 2005, No.115. / **116. SFC**, January 22, 1916, p.8. / **117. TOT**: June 11, 1916, p.13; June 18, 1916, p.14. / **118. SFC**, June 11, 1916, p.24. / **119. SFC**, October 22, 1916, p.18. / **120. SFC**, November 16, 1916, p.27. / **121. AAA**: 12, 1915, p.376; 14, 1917, p.489. / **122. Crocker**: 1916, p.741; 1920, p.707. / **123. CVRI**, City and County of San Francisco: 1916-1917. / **124. SFC**: August 19, 1917, p.E-3; Sept. 2, 1917, p.S-9; September 16, 1917, p.S-9. / **125. SFC**: Sept. 2, 1917, p.S-9; Dec. 16, 1917, p.8-S; **TWP**, Dec. 22, 1917, p.14. / **126. TOT**, October 7, 1917, p.20. / **127. TWP**, November 10, 1917, p.14; **SFC**, Nov. 25, 1917, p.S-9. / **128. TWP**, January 5, 1918, p.16. / **129. SFC**, October 5, 1919, p.E-5. / **130. SFC**, March 21, 1920, p.E-3. / **131. SFC**, May 2, 1920, p.E-3. / **132. U.S. Census of 1920** [ED 263, Sheet 1B]. / **133. BDG**, June 25, 1921, p.6; **MDC**: June 30, 1921, p.2; July 7, 1921, p.4; **TOT**, July 3, 1921, p.S-3. / **134. SFC**, June 28, 1921, p.16; cf. Kavinick, pp.101f; Gerdtz and South, pp.189f; Petteys, p.264; Baird et al., pp.16f; Shields, pp.226-28, 320f; Falk, p.1204; Hughes, p.402; Jacobsen, p.1152. / **135. SFC**, August 10, 1921, p.9. / **136. BDG**, Dec. 20, 1951, p.12; **TOT**, Dec. 23, 1951, p.C-3.